THE INLAND PRINTER

FOR JANUARY 1913

VOL. 50
NO. 4
PRICE 30 CTS.

CHICAGO
NEW YORK

We could use a phonograph
To sell our goods
If all that were necessary
Were to keep repeating
"Ullman's Inks are the best."
But reputations are made
Not by what advertisers say,
But what users find.
We need not advertise the
Merits of our inks
To our customers—they know it.
But if you use printing ink
And are not buying Ullman's
We can show you that
You are making a mistake.
Ask us



Sigmund Ullman Co.

New York (uptown)
New York (downtown)
Chicago
Philadelphia
Cleveland
Cincinnati

Whoever It Was That Said "Nothing Could Be Better Than Its Weakest Part," Hit the Nail Squarely on the Head



There are a hundred ways of making writing paper, but only one way to make it right—right in color, surface and strength—and that is the way we make BROTHER JONATHAN BOND.

BROTHER JONATHAN BOND is for the better class of business stationery. It has gained a reputation for quality which is the envy of every bond paper manufacturer. We make it in tremendous quantities, which gives us an advantage in production cost, the benefits of which we are glad to pass on to our customers. You can be proud of every lot of stationery you turn out on BROTHER JONATHAN BOND and feel confident that it will earn repeat orders for you.

BROTHER JONATHAN BOND is made in matchless white and a wide assortment of beautiful tints. It can be had in plain or linen finish, with envelopes to match.

Send for a copy of "An Exhibit," which shows the complete variety of colors, actually printed, lithographed, die-stamped and embossed in modern letter-head form.

DISTRIBUTORS OF BUTLER BRANDS PAPER THE BEST **"BUTLER BRANDS"**

Standard Paper Co. . . . Milwaukee, Wisconsin	Mutual Paper Co. . . . . Seattle, Washington
Interstate Paper Co. . . . Kansas City, Missouri	American Type Founders Co. . Spokane, Washington
Southwestern Paper Co. . . . . Dallas, Texas	American Type Founders Co. . Vancouver, British Col.
Southwestern Paper Co. . . . . Houston, Texas	National Paper & Type Co. . . . New York City (Export only)
Mississippi Valley Paper Co. . . St. Louis, Missouri	
Pacific Coast Paper Co. . San Francisco, California	National Paper & Type Co. . City of Mexico, Mexico
Sierra Paper Co. . . . . Los Angeles, California	National Paper & Type Co., City of Monterey, Mexico
Oakland Paper Co. . . . . Oakland, California	National Paper & Type Co. . . . Havana, Cuba
Central Michigan Paper Co. . Grand Rapids, Michigan	

J. W. Butler Paper Company CHICAGO
Established 1844

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

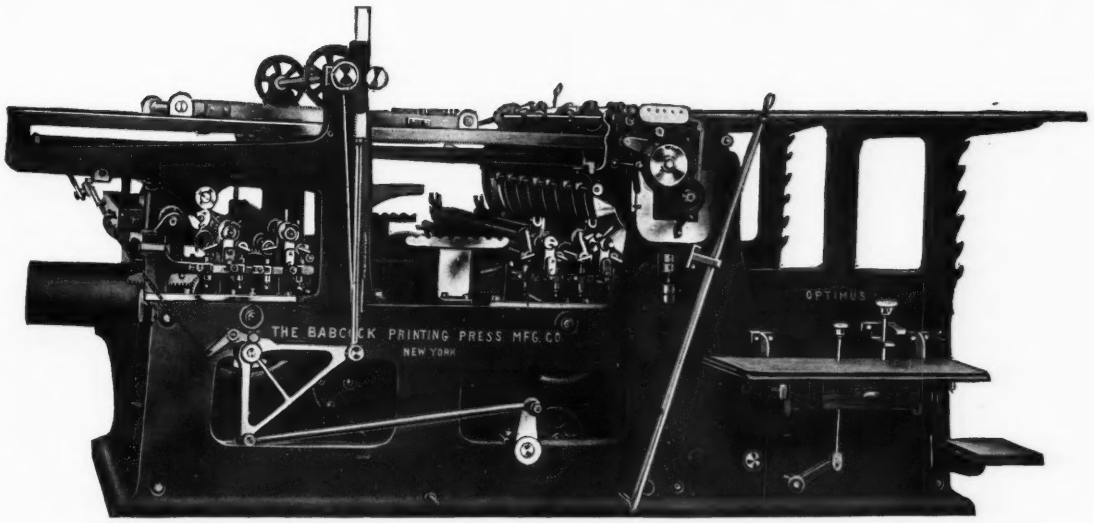
DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
305 Mt. Vernon Avenue



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Winnipeg

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO
ST. LOUIS KANSAS CITY OMAHA ST. PAUL SEATTLE DALLAS WASHINGTON, D. C.
National Paper & Type Company, 31 Burling Slip, New York, Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Flat-Beds

The Babcock Flat-Beds

We make flat-bed presses; nothing else. We do not make rotary, web or offset machines. We concentrate upon Babcock flat-bed presses the best in brains and work, tools and materials, that we possess or can obtain. Our success depends entirely upon them. Nothing is overlooked that will add to their perfection.

Three styles and eleven sizes of the Optimus two-revolution, and seven styles and fourteen sizes of one-revolutions, cover all classes of flat-beds in general use. Every printing purpose within their broad range is provided for. One is especially made for the richest and most difficult work of the metropolitan manufacturer of printing, and another for the country office. A third will print pony work surprisingly fast at 3600 an hour, and a fourth will print a seven-column quarto at 2600 or more. For other kinds of work we have its proper press. Any one of them is made automatic by attaching a mechanical feeder. Some we adapt to special requirements, and use for printing tin, steel, wood, bags; for cutting, creasing, etc.

None of them have equals at moderate cost in speed or quality of product. When they were better than all others, they had to be better; when we believed it impossible to build presses as good, they had to be better; and when we believed them the best possible, they had to be better. This is the spirit controlling the construction of Babcock presses. They will satisfy you.

SET IN AUTHORS ROMAN

Hamilton's

MODERNIZED COMPOSING-ROOM FURNITURE

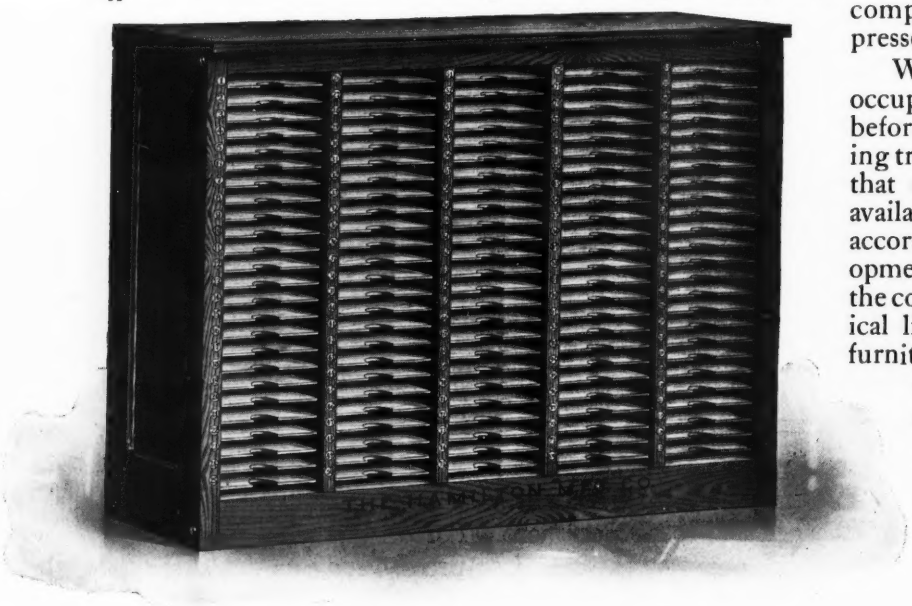
NOW AVAILABLE IN WOOD OR STEEL

QUALITY is the first consideration in high-grade and costly business furniture. Few buyers realize that the price can be put at almost any point necessary in meeting competitive requirements.

BUT The absolute minimum price can not be reached without the manufacturer sacrificing his legitimate profit or the customer suffering through a lowering of the standard in quality.

It has always been the policy of the Hamilton Company to maintain and constantly improve the quality of its product, placing the price at the lowest possible point consistent with that quality. This policy of maintaining quality, which includes stability and practicability as well as appearance, is doubly applicable to the new and comparatively costly line of pressed steel equipment.

We will not be satisfied in occupying any other position before the most critical printing trade than to have it known that our product is the best available and the best possible according to the present development of the art. Certainly the construction of an economical line of composing-room furniture is a necessary adjunct of the printing art.



No. 2 — Book and Job Galley Cabinet

Separate and special catalogs of
Pressed Steel Goods
Wood Goods
Special Goods
"Composing-Room Economy" showing layouts.
Copies for the asking.

A New Book and Job Galley Cabinet

The idea of the Book and Job Galley Cabinet for the systematic storage of page forms carried on pressed steel galleys has come into such general favor that we now offer a smaller cabinet of this type, designated as the No. 2, holding 125 galleys, each taking a type page 8¾ x13 inches. The height of this cabinet is 39⅝ inches, occupying floor space 14¾ x54 inches.

List price $44.00, less usual discount. Send for descriptive circular.

WOOD TYPE—In this department we have patterns for more than a thousand faces—everything ever made in this country. Wood type can be made in any size desired from 4-line pica to full-sheet letter. Wood type is light in weight and cheaper than metal and most serviceable in large sizes. Calendar logotypes supplied in any size. We guarantee absolute uniformity in height. Made of the best selected end-wood rock maple.

Special catalog showing Wood Type and Borders sent on request.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

PRINTING AND PAPER

¶ Printing and paper go hand in hand. You can not conscientiously recommend quality in the one without recommending it in the other. Nor will your customer long pay for good printing on cheap paper.

¶ Some few printers have unfortunately made a practice of suggesting cheap paper, merely to cut under a competitor's price. This is not only demoralizing to the trade, but unfair to the customer. In the long run this policy will ruin the concern that pursues it. If you don't *know* that your customers should use

Old Hampshire Bond

you should write us. We have some interesting facts on the paper question and we will gladly place them before you.

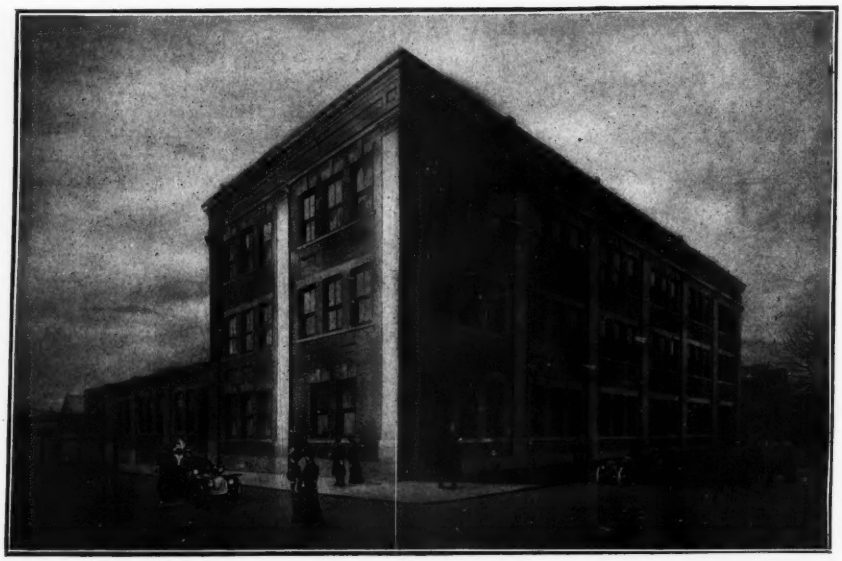
Hampshire Paper Company

We are the only Papermakers in the world
making Bond Paper exclusively

South Hadley Falls, Massachusetts



Our New Factory



Not the largest, but the cleanest,
most complete and best equipped
machine-shop in the U. S.
Electrical throughout.

Brown Folding Machine Co.

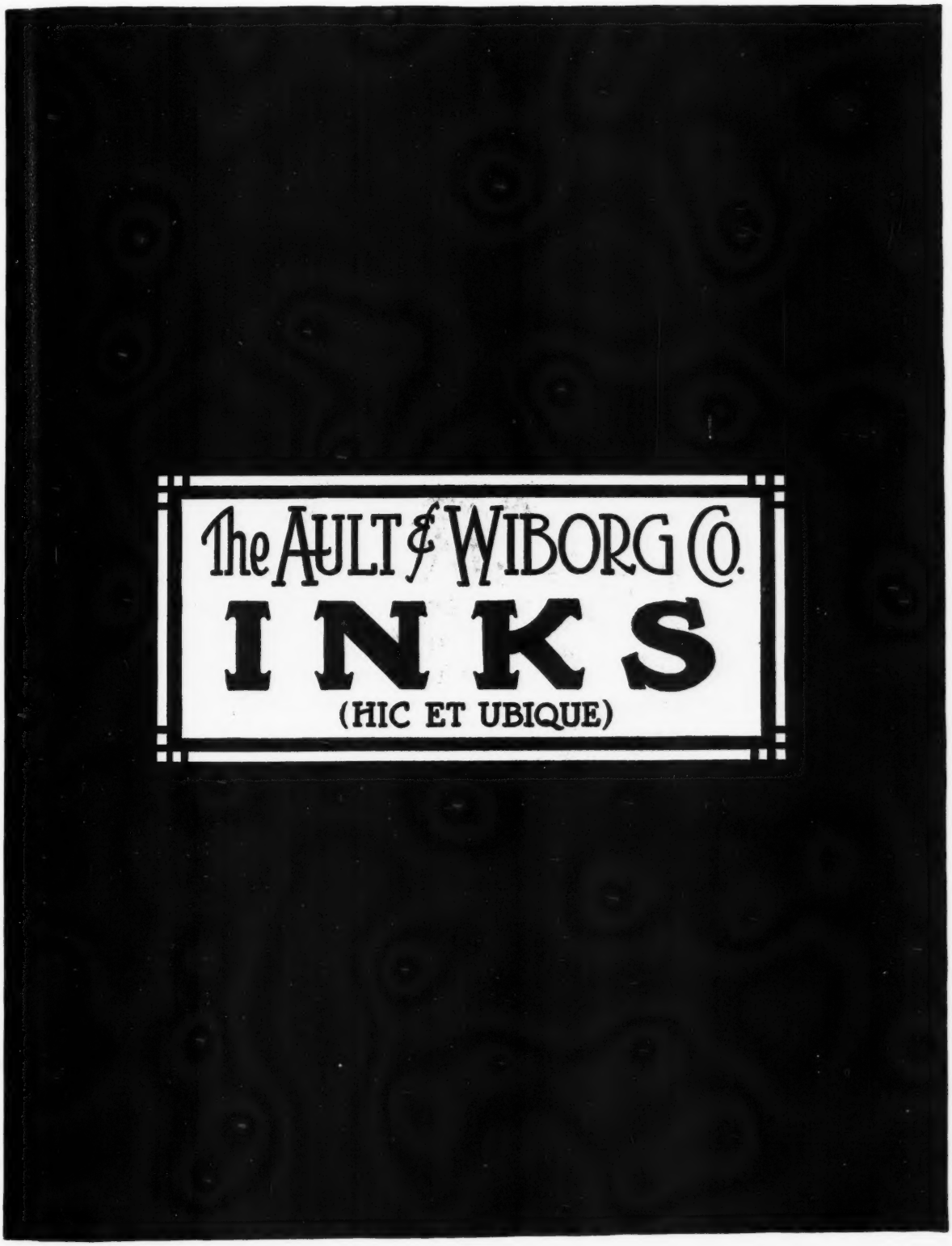
Erie, Pa.

Chicago
343 South Dearborn Street

New York City
38 Park Row

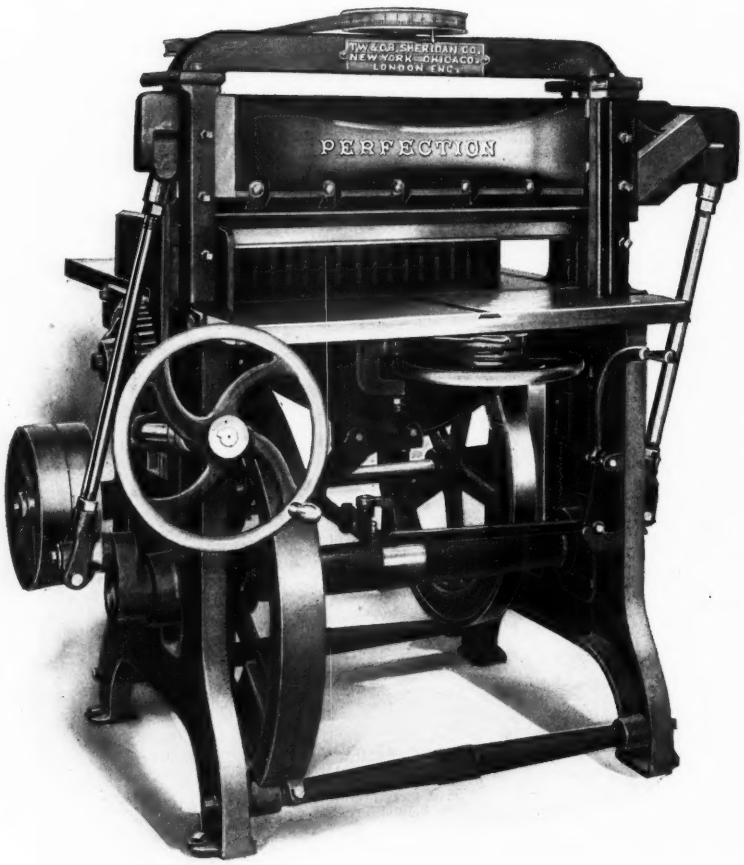
Atlanta, Ga.
J. H. Schroeter & Bro.

Dallas, Texas
1102 Commerce Street


The AULT & WIBORG Co.
INKS
(HIC ET UBIQUE)

PERFECTION

COMPACT, RAPID, ACCURATE AND NOISELESS.
STRONG, WELL-BRACED, AND WILL RUN FOR
YEARS WITHOUT ADJUSTMENT



THE SHERIDAN 34-INCH PERFECTION CUTTER

IS ALL THAT ITS NAME IMPLIES. IT IS THE BEST SMALL HAND-CLAMP CUTTER ON THE MARKET AND SELLS FOR ONLY $400.00

THIS IS ONE OF THE MANY DIFFERENT SIZES AND STYLES OF CUTTING MACHINES WE MAKE

Write for Booklet on Sheridan Cutters

T. W. & C. B. SHERIDAN CO.

Established 1835

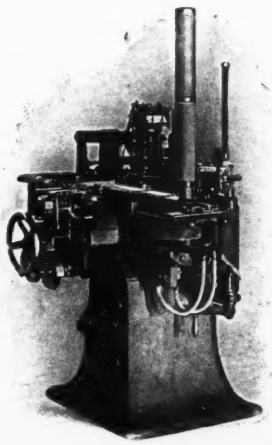
OFFICES AND SALESROOMS

56 and 58 Duane Street, NEW YORK — **17 S. Franklin Street, CHICAGO**

63-69 Mount Pleasant, LONDON, E. C., ENGLAND

14 MONOTYPE MACHINES

AT HALF PRICE



Offered under a guarantee to be as represented or returned at our expense

COST NEW	OUR PRICE
$2650.00	$1325.00

F. O. B. NEW YORK

These machines were in operation until December 14th, 1912 in one of the largest Daily Newspaper offices in New York City.

They were rebuilt by the Lanston Monotype Machine Co., about three years ago and have since been kept in first-class condition by an expert machinist.

We guarantee these machines to be capable of doing work equal to new ones.

---

10 Model D. Monotype Keyboards at $400 each

F. O. B. NEW YORK

These Keyboards are of the latest type and guaranteed equal to new.

Model No. 5—Linotype Machine condition first class - **$2500**

Model No. 1—Linotype Machine rebuilt, two letter - - **$1600**

Junior Linotype—Single Letter with two fonts of mats - - **$750**

We buy Modern Plants for Cash

RICH & McLEAN

51 CLIFF STREET -:- -:- -:- **NEW YORK CITY**

See Reverse Side for Other Machinery List

REBUILT MACHINERY

Cylinder Presses

1—43x56	No. 00 Miehle, Latest style	$2,500
6—43x56	Cottrell Style K. each	1,000
1—35x50	No. 2 Miehle, thoroughly rebuilt, guaranteed	2,100
1—36x52	Babcock Optimus No. 7, thoroughly rebuilt, delivers sheet printed side up	1,500
1—33x46	Cottrell, four roller, front fly delivery, trip and backup, condition first class	900
1—33x46	Babcock "Regular" Drum, Tapeless delivery, air buffers, table distribution	550
1—28x42	Hoe Stop. This machine is modern in every way, thoroughly rebuilt and guaranteed	850
1—27x39	Babcock Optimus No. 4. Delivers the sheet printed side up. Rebuilt and guaranteed	1,100
1—26x32	Babcock Optimus No. 2, thoroughly gone over, delivers the sheet printed side up.	800
1—26x31	Babcock Drum, tapeless delivery, air buffers, rack and screw distribution	350
1—22x28	Campbell Two Revolution, front fly delivery	550

Bookbinders Machinery

5	No. 5 Universal Wire Stitchers, with gear drive Sprague motors, 230 volt direct current, attached	$ 160
30 inch	Stimpson Foot Power Perforator	200
25 "	Stimpson Foot Power Perforator	150
9 "	Stimpson Foot Power Check End Perforator	25
	McAdams Paging Machine, with 3 extra heads	150

Miscellaneous Machinery

	Hoe Washington Hand Press, platen 20x26, bed 25x30	$ 125
	Heim Embossing Press, 24 inch	450
	Pyrabil Router	150
	Royle Jig Saw, like new	90
	Harris Press, Style 1 E. Good condition	400

Platen Presses

1—14x22	Style 6 A Colts Armory	$ 600
4—14x22	" 5 A " "	550
1—14x22	" 3 A " "	475
2—14x22	" 2 A " "	450
2—14x22	" 3 A Galley Universal	350
1—13x19	" 6 A Colts Armory	450
1—13x19	" 3 A " "	350
2—13x19	" 2 A " "	325
4—13x19	" 1 A " "	275
1—10x15	" 1 A " "	200
1—10x15	" Colts Universal	200
1—11x17	New Style Gordon, with steam fixtures and pony fountain	175
4—10x15	Chandler & Price, with steam fixtures and long fountain	165
3—10x15	New Style Gordon, with steam fixtures	145
1— 8x12	New Style Gordon	100
1— 8x12	Favorite	60
2— 8x12	Chandler & Price, long fountain	115
1— 7x11	Chandler & Price	90
1— 8x12	New Style Peerless	100
1— 7x11	Favorite with throwoff	65
1— 7x11	George P. Gordon	50

Paper Cutters

40 inch	New model Sheridan, automatic clamp	$ 550
38 "	Seybold (Holyoke), automatic clamp	550
32 "	Brown & Carver, Oswego, hand clamp	275
30 "	Chandler & Price, lever cutter, interlocking gauge	135
30 "	Improved Gem, interlocking gauge	115
25 "	Improved Gem, interlocking gauge	90
25 "	National	80
24 "	Ideal, interlocking gauge	80
23 "	Chandler & Price, like new	80
23 "	Peerless Gem, like new, two knives	80

Electrotype Machinery and Supplies

	High Speed Plaining and Roughing Machine, modern in every way; size of table 18x30 inches. Cost new $1,200	$ 350
	Combined Saw and Trimmer. Size of table 22x36, trimmer table 18x21. Cost new $300	125
	Combined Saw and Trimmer, with curved plate trimmer; size of table 22x36. Cost new $400	125
	Wesel Beveling Machine No. 3. This machine has adjustable table and will bevel 24 inches. Cost new $390	175
	Curved Plate Router. This machine is complete, with three extra cylinders. Cost new $525	$ 175
	Goss Curved Plate Beveler, diameter of cylinder 13 inches; length 24 inches	25
	Two Steam Wax Tables, size 24x36 inside. Cost new $75	35
	Saw Table, 24x28 inches	90
	Saw Table, 28x33 inches, four leg base	90
	Rotary Force Pump, with iron wall bracket and 220 volt direct current electric motor, connected by gears, and with pipe, hose and rose sprinkler. Cost new $145	80

5% Discount for Spot Cash on Machinery listed on this page

F. O. B. New York

We Buy Modern Plants for Cash

RICH & McLEAN

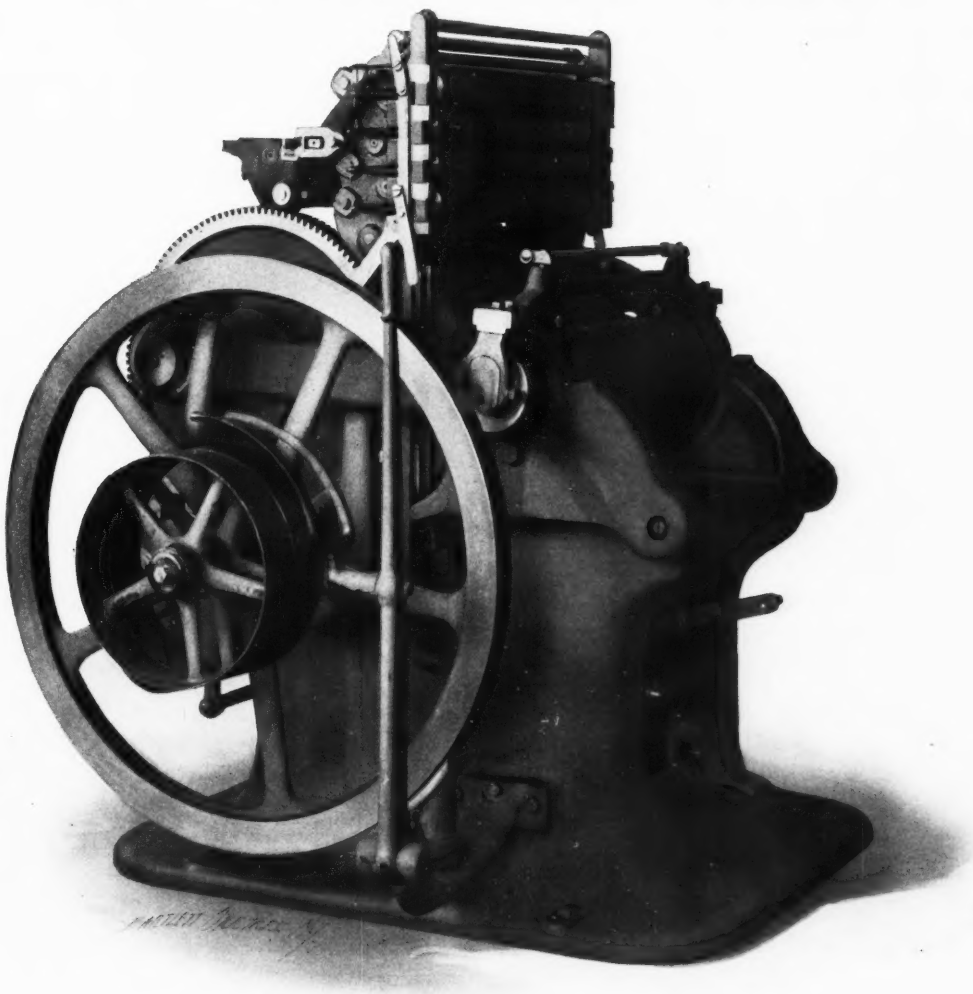
51 CLIFF STREET -:- -:- -:- NEW YORK CITY

See Reverse Side for Other Machinery List

IF YOU ARE INTERESTED IN

COSTS

You should know that many forms which required two or three inkings on our older models can now be done with a single inking on the machine illustrated below.



JOHN THOMSON PRESS COMPANY

253 Broadway, NEW YORK CITY — Fisher Building, CHICAGO

TORONTO TYPE FOUNDERS—CANADIAN AGENTS.

ST. NICHOLAS LINEN BOND

Consistently Good

Our Specimen Books show that it is Good.

Our Monthly Sales prove that it is Consistent.

THE WHITAKER PAPER COMPANY

CINCINNATI

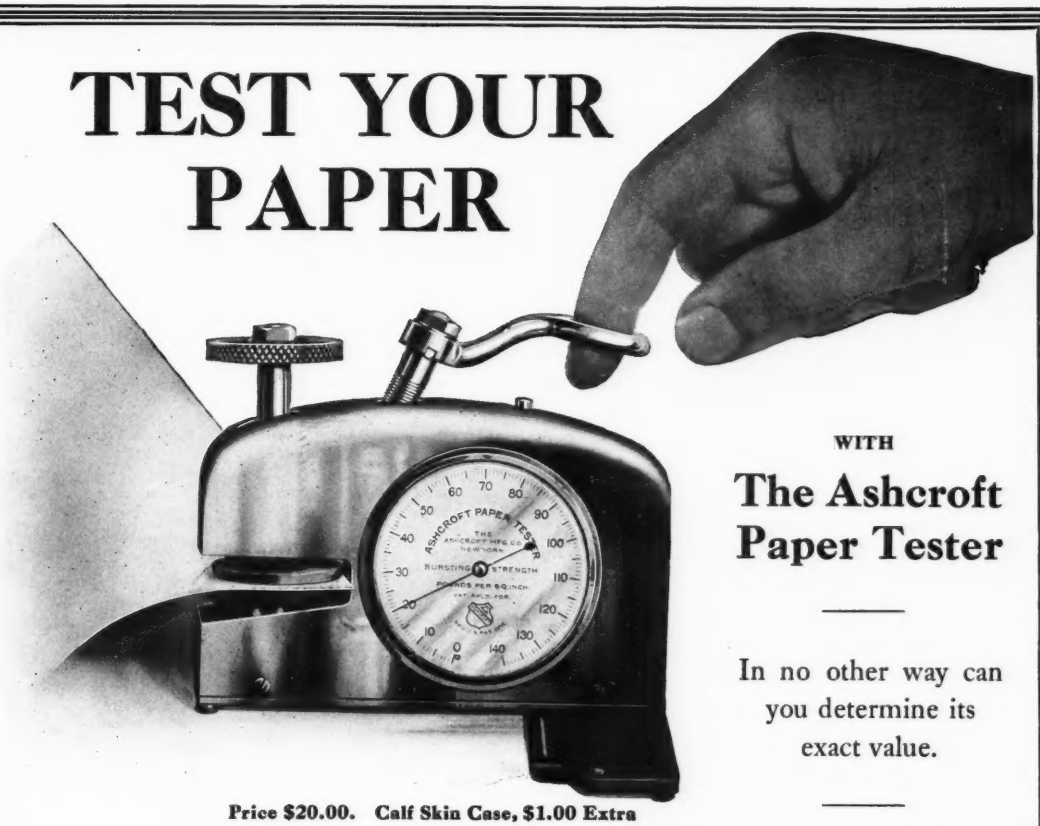
New York Office:
FIFTH AVENUE BUILDING

Sold in Boston by
BAY STATE PAPER COMPANY

Chicago Office:
1166 PEOPLES GAS BUILDING



TEST YOUR PAPER



WITH

The Ashcroft Paper Tester

In no other way can you determine its exact value.

Price $20.00. Calf Skin Case, $1.00 Extra

Just examine these tests made on five widely advertised Bond Papers; all basis 17x22—16:

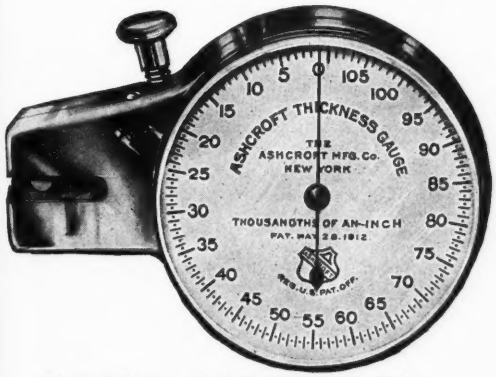
Sample	No. 1.	Average strength,	34.6	thickness	.00275	Price,	20c per lb.
"	No. 2.	" "	23.2	"	.0025	"	6½c " "
"	No. 3.	" "	26.3	"	.0025	"	16c " "
"	No. 4.	" "	25.3	"	.0025	"	10½c " "
"	No. 5.	" "	24.5	"	.00275	"	6 " "

Sample No. 1 is a good paper, tests high and bulks well.

Sample No. 2 *tests less* than sample No. 5, *bulks less* and COSTS MORE. In addition, it is not as white as sample No. 5.

Sample No. 3 tests almost the same as No. 4, bulks exactly the same and costs 5½c per pound more. There is very little difference between the two in the matter of color, finish and crackle.

These tests illustrate why the ASHCROFT PAPER TESTER is necessary to every printer. Not only is it invaluable for comparing various samples, but its accuracy, and the fact that it is constructed entirely of metal, makes it the most desirable paper tester to be had.



Price $10.00. Calf Skin Case, 50c Extra

The Ashcroft Thickness Gauge

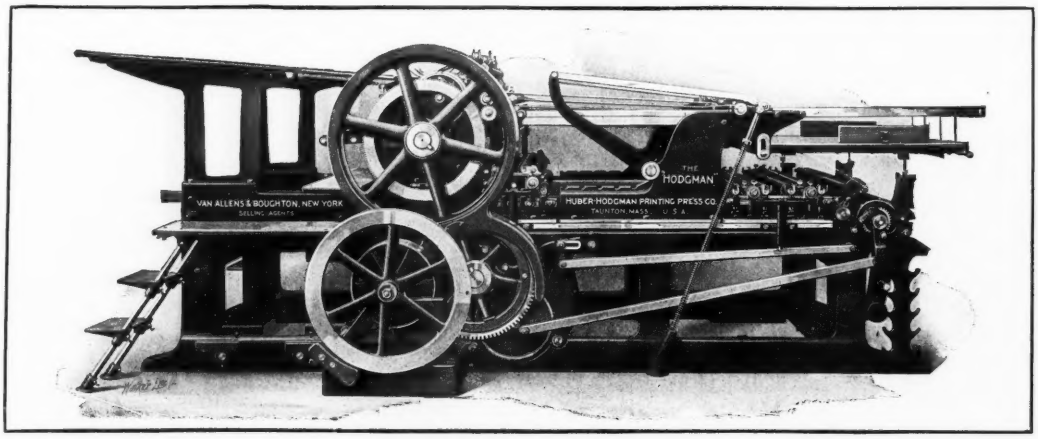
will enable you to determine the bulk of various samples. By measuring the bulk of ten sheets, you can tell the bulk of any number of sheets. It will tell the difference between various thicknesses of paper instantly.

It is invaluable to the printer and printers' salesman.

THE ASHCROFT MFG. COMPANY

85-87-89 LIBERTY STREET NEW YORK CITY

Canadian Sales Agent, G. B. Legge, 156 Yonge St., Toronto, Ont.



The Hodgman,

Sends You New Year Greetings

The new year will mean one or more new presses to a great many printers, and it will be a Happy New Year to those who buy The Hodgman,

This is an incontrovertible fact. It is being demonstrated every day. Make no mistake by ignoring it.

YOU PROVIDE THE OPPORTUNITY. WE WILL FURNISH THE DEMONSTRATION

The Huber-Hodgman Printing Press Co.

Represented direct by
H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England
DR. OTTO C. STRECKER, Darmstadt, Germany
S. COOKE PROPRIETARY, LTD., Melbourne, Australia

Metropolitan Life Building

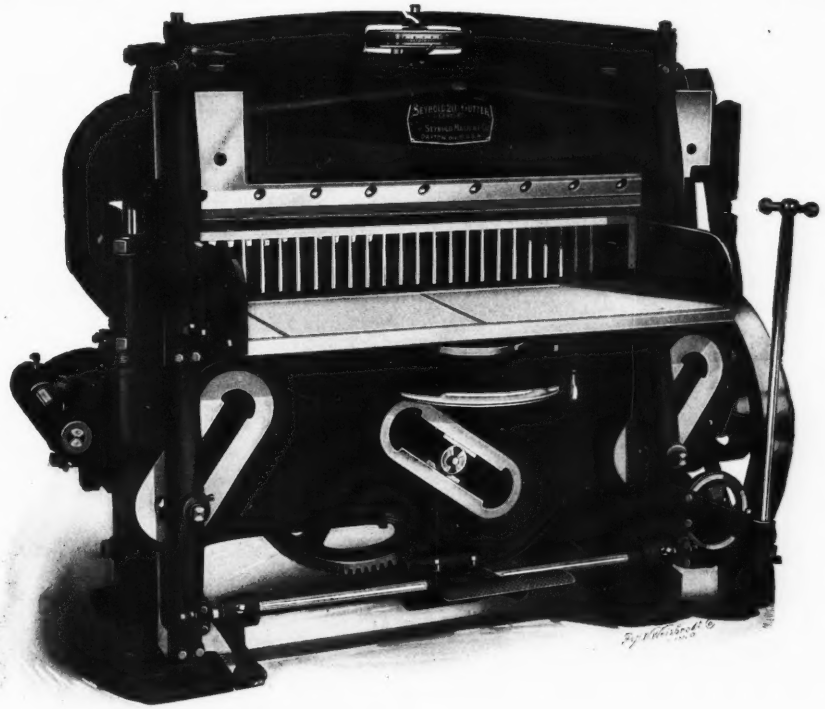
Factory: Taunton, Mass.

NEW YORK


SITE OF OUR NEW HOME AS IT APPEARS DEC. 15 1912
THE·FRANKLIN·COMPANY
DESIGNERS·ENGRAVERS·ELECTROTYPERS
BOOKLET AND CATALOG PRINTERS
530·S·DEARBORN ST·CHICAGO

QUALITY
PRICE
TERMS
SERVICE
COVERS
EVERY
POINT
The QUEEN CITY PRINTING INK Co.
INKS
CINCINNATI

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS
Illustration 38-inch, 44-inch and 50-inch Sizes

The Seybold 20th Century is the *one* cutting machine that produces *smooth and even* cutting.

WHY?

Because the shear and down cutting strains are *concentrated* and *come directly beneath the table,* the *strongest* portion of the machine, consequently *freeing the knife bar entirely from vibration.*

On all other cutters the knife bar is guided *above the table.*

This is only one of many important points of superiority peculiar to the Seybold 20th Century Cutter.

Give us the opportunity to fully explain and demonstrate.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; Chicago, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.



Show Your Customer Its Strength and Quality

Tear a sheet of Hammermill Bond and let him see the fibre; crumple it and show that it doesn't crack; compare the quality with similar papers costing 50% more.

You can readily convince your customers, and yourself, that

HAMMERMILL BOND

The Best Paper at a Moderate Price

DISTRIBUTORS OF HAMMERMILL BOND

Albany	Hudson Valley Paper Co.
Atlanta	S. P. Richards Company
Baltimore	Dobler & Mudge
Birmingham	The Whitaker Paper Co.
Boston	Bay State Paper Co.
Buffalo	Alling & Cory Co.
Chicago	Dearborn Paper Co.
Cincinnati	The Whitaker Paper Co.
Cleveland	Petrequin Paper Co.
Denver	Carter, Rice & Carpenter Paper Co.
Des Moines	Carpenter Paper Co.
Detroit	Beecher, Peck & Lewis
Hagerstown, Md.	Antietam Paper Co.
Indianapolis	Crescent Paper Co.
Kansas City	Kansas City Paper House
Los Angeles	Blake, Moffitt & Towne
Louisville	The Whitaker Paper Co.
Milwaukee	E. A. Bouer Co.
Minneapolis	John Leslie Paper Co.
Montreal	Howard Smith Paper Co.
Nashville	Clements Paper Co.
New Orleans	E. C. Palmer & Co.
New York City	Paul E. Vernon & Co.
New York City	Union Card & Paper Co.
New York (for export)	A.M. Capen's Sons
Omaha	Carpenter Paper Co.
Philadelphia	I. N. Megargee & Co., Inc.
Pittsburgh	Alling & Cory Co.
Portland, Ore.	Blake, McFall & Co.
Providence	R. L. Greene Paper Co.
Richmond	Richmond Paper Mfg. Co.
Rochester	Alling & Cory Co.
St. Louis	Mack-Elliott Paper Co.
St. Paul	Wright, Barrett & Stillwell Co.
Salt Lake City	Carpenter Paper Co.
San Francisco	Blake, Moffitt & Towne
Scranton, Pa.	Megargee Bros.
Seattle	American Paper Co.
Toledo	The Whitaker Paper Co.
Toronto	Buntin-Reid Co.
Washington	R. P. Andrews Paper Co.

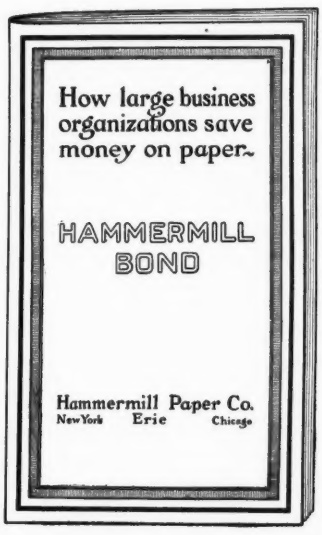
will give him the best service for all office forms and other commercial stationery.

The low price of Hammermill Bond will land the order and still enable you to turn out a job that will please him and satisfy you.

We carry a big stock of Hammermill in all sizes and weights. You need never be seriously delayed if you select Hammermill. The 12 colors and white offer a big range for selection.

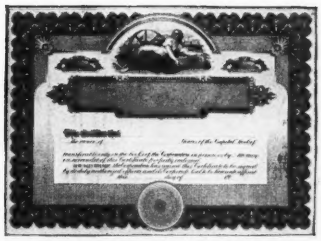
Write on your Letter-head—NOW For Free Book of Samples

and sample sheets for testing Hammermill Bond. Convince yourself that our claims are true. Ask your paper house for the price.



Hammermill Paper Co.

Erie, Pennsylvania



Printers Who Know How

to employ their art to the best advantage can produce steel engraved securities of the highest quality with the use of

"K. B." BLANKS

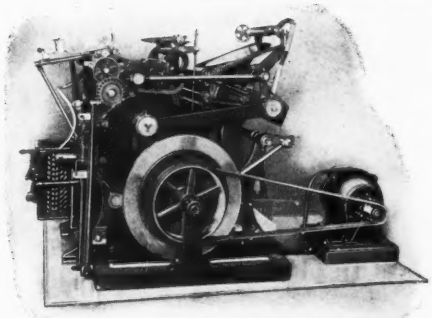
They are made like money. They look like money. They feel like money. Crisp currency—that's the idea. Therefore, dealers and investors prefer them. The only line of steel engraved blanks on the market. Do not confound them with lithographed blanks.

Samples and prices on application

Kihn Brothers Bank Note Engravers
99-103 Beekman Street New York

SPRAGUE ELECTRIC MOTORS

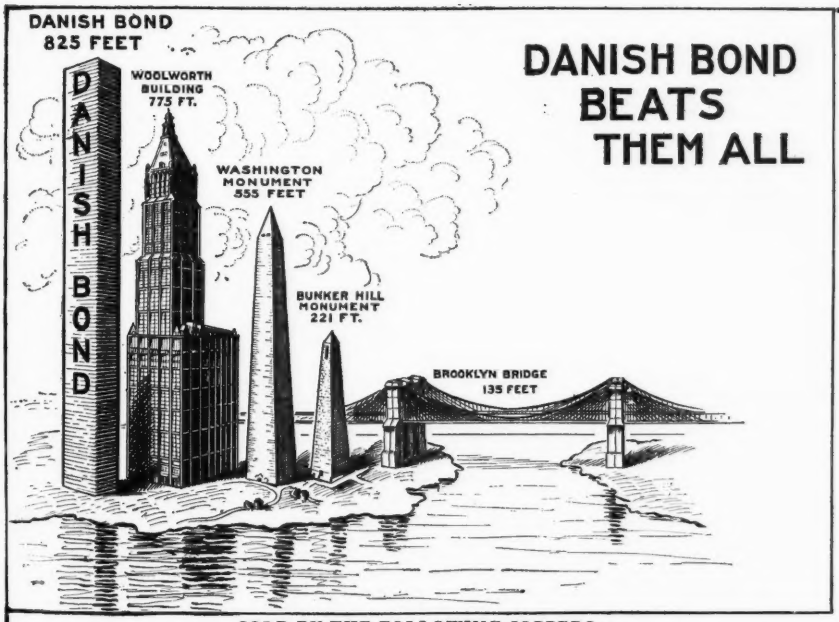
ALTERNATING AND DIRECT CURRENT
Operating a Majority of the Motor-Driven Printing Plants of the Country



Round-Type Motor Belted to Wood & Nathan's High-Speed Automatic Job Press

Sprague Motors give unusually efficient service because they are specially designed to meet the requirements of the printing trade. We have a motor and controller for every machine in the Graphic Arts trade. *Bulletin No. 2374 sent on request.*

Sprague Electric Works
Of General Electric Company
Main Office: 527-531 West 34th St., New York, N. Y.
Branch Offices in Principal Cities



DANISH BOND BEATS THEM ALL

SOLD BY THE FOLLOWING JOBBERS:

Albany, N. Y.....Hudson Valley Paper Company.
Baltimore, Md.....B. F. Bond Paper Company.
Boston, Mass.....Tileston & Livermore Company.
Brantford, Ontario.....Barber-Ellis, Ltd.
Buffalo, N. Y.....R. H. Thompson Company.
Chicago, Ill.....Dwight Brothers Paper Company.
Columbus, Ohio. The Central Ohio Paper Company.
Denver, Colo..Carter, Rice & Carpenter Paper Co.
Grand Rapids, Mich...Dwight Brothers Paper Co.
Indianapolis, Ind.....Crescent Paper Company.
Kansas City, Mo.....Kansas City Paper House.
Los Angeles, Cal.....Blake, Moffitt & Towne.
Louisville, Ky.....Louisville Paper Company.
Milwaukee, Wis..Dwight Brothers Paper Company.
Minneapolis, Minn...John Leslie Paper Company.
New York City..Miller & Wright Paper Company.
New Orleans, La.....E. C. Palmer & Company.
Omaha, Neb.....Carpenter Paper Company.
Philadelphia, Pa..Wilkinson Brothers & Company.
Portland, Ore.....Pacific Paper Company.
Rochester, N. Y.....R. M. Myers & Company.
San Francisco, Cal.....Blake, Moffitt & Towne.
St. Louis, Mo.....Mack-Elliott Paper Company.
Toronto, Ontario.....Barber-Ellis, Ltd.
Washington, D. C...B. F. Bond Paper Company.
Winnipeg, Manitoba.....Barber-Ellis, Ltd.

Every week the sales of

Danish Bond

figured in size 8½x11 would make a pile 825 feet high. This is higher than the Woolworth Building, the highest office building in the world, and makes the Washington and Bunker Hill monuments look small.

Try It!

Manufactured by

B. D. RISING PAPER COMPANY

HOUSATONIC
Berkshire County, Massachusetts

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

FOUND!
A Good Customer—Did You Lose One?

A progressive printer picked up a large contract the other day by proving that his paper was the best and also the cheapest of all the samples submitted. He proved it on

The Mullen Paper Tester

Measures the absolute quality of paper. Differentiates between samples *appearing* exactly the same. Positively relied upon by the paper trade. Used by 555 paper manufacturers in this country and Canada. Single companies use 40 and 50 of them. 204 among the paper dealers in New York city. 46 in United States Government Purchasing Offices, from Washington to Manila and Panama. All paper furnished the United States Government has to meet specified tests on

The Mullen Paper Tester

Will save you good money in your purchasing department and bring you new customers in your sales department. You can not afford to be without the knowledge it gives you. Let us show you the long list of printers and lithographers who are already obtaining these benefits.

Address Department M.

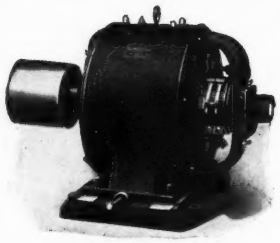
B. F. PERKINS & SON, *Inc.*

Sole Manufacturers

HOLYOKE, MASSACHUSETTS

Export Agents: PARSONS TRADING CO., New York and London

Have You a Copy?



The Printers' Guide will give you all necessary information about motors—valuable data that no other electric company has ever published. All the standard presses are listed, and the size, type and speed of motor required to drive them are given in tabulated form.

Write at once for a free copy

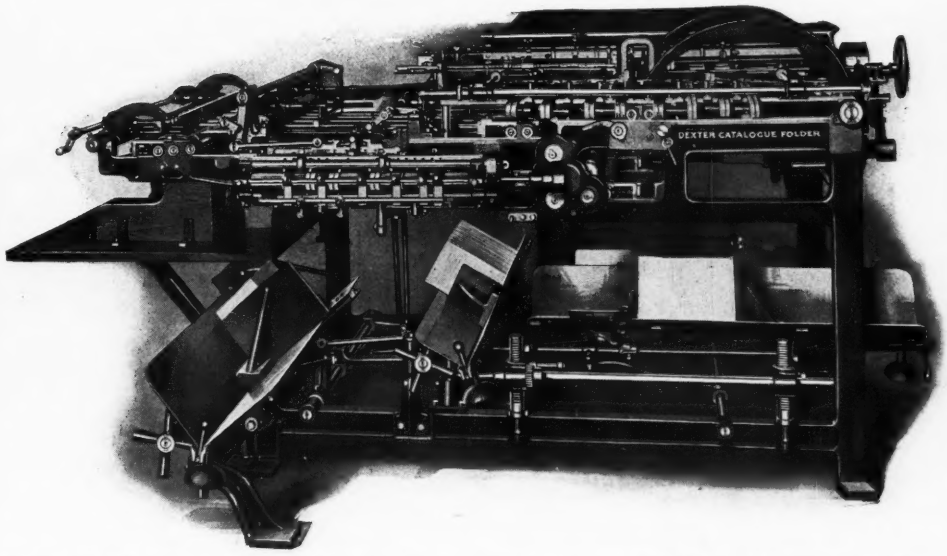
The Triumph Electric Co.

CINCINNATI, OHIO

D E X T E R

The DEXTER Catalog, Book and Parallel FOLDER

Combines Three Distinct Machines in One



WHY buy 3 folders when one Dexter 290 type will fold oblong or catalog, gang work two or more on; book and pamphlet forms? You can fold 23 distinct forms on this machine.

FIRST: A complete right-angle book and pamphlet machine, delivering from 8 to 32 page forms.

SECOND: A complete parallel machine by which full sized sheets are folded parallel, delivering gang work from 6 to 16 page forms.

THIRD: An oblong folding machine by which oblong catalog or music folds are made, sheets being delivered in 8 to 16 page forms.

In the field of booklet, catalog, pamphlet and circular work, these machines have no equal; they will turn out more work in a given time than any other folder.

MADE IN FOUR SIZES

8½ x 11 inches to 19 x 25 inches; 12 x 16 inches to 25 x 38 inches.
12 x 19 inches to 32 x 44 inches; 22 x 32 inches to 38 x 52 inches.

DEXTER FOLDER COMPANY

Folders, Cross Continuous Feeders

NEW YORK · CHICAGO

ATLANTA, GEORGIA
Dodson Printers' Supply Company

DEXTER

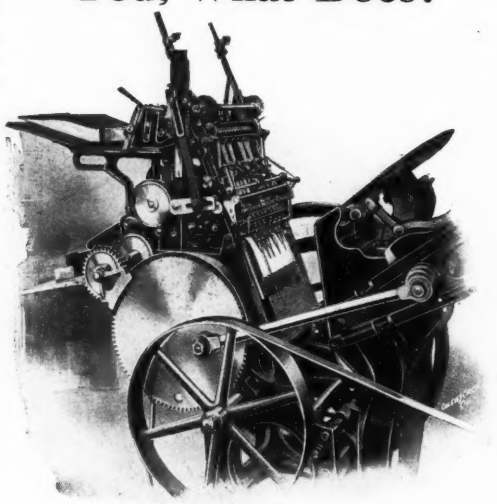
Pile Feeders, Cutters

PHILADELPHIA · BOSTON

SAN FRANCISCO: Brintnall & Bickford
TORONTO, CANADA: The J. L. Morrison Company

FOLDER CO

If This Does Not Look Like Ready Money to You, What Does?



C. & P. 10 x 15 Press equipped with Kirkman Automatic Feeder

Increasing your output without increasing your cost is a problem worth solving.

Where does it profit you to hire a feeder for every Gordon?

Give this a thought—one man can easily handle three Gordons equipped with our

Kirkman Automatic Press Feeder

and it means reduction in cost of production; also increased output.

A free trial of the **Kirkman** will tell the tale.

Here's an opportunity to make it prove up in your plant every profit-making claim without expense to you.

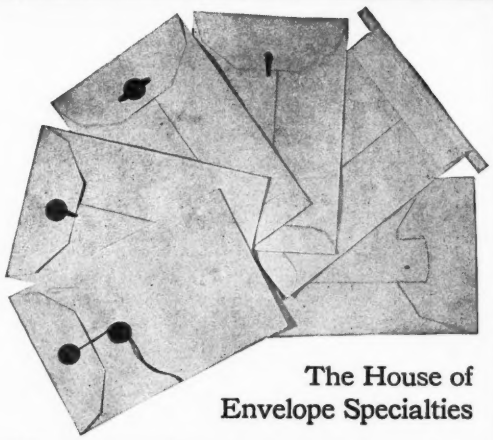
You owe it to yourself to investigate the merits of this machine.

Write for full particulars and our Free Trial Offer

Automatic Press Feeder Co.

General Offices: Transportation Bldg., Chicago, Ill.

New York Office: 50 Church Street



The House of Envelope Specialties

¶ Pioneers and originators of everything worth while in Tension Envelopes, Clasp Envelopes, Mailing Boxes, Document, Expanding and Filing Envelopes.

Send for descriptive catalogue, samples and discounts

The Tension Envelope Co.

FACTORY: Bush Terminal

SALESROOM: 296 Broadway, New York

SELLING AGENTS IN ALL PRINCIPAL CITIES

Patented in United States Great Britain France Belgium



DON'T BUY ANOTHER STITCHER

Until you have investigated the merits of our machine

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economical and expeditious manner.

The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

The Acme Staple Machine Co., Ltd.

112 North Ninth Street, Camden, N. J.

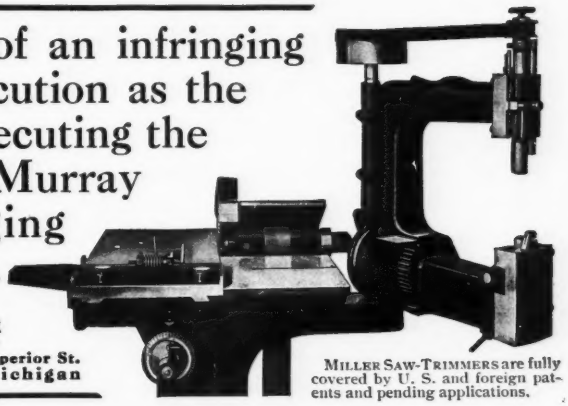
Progress Typewriter Supply Co., Ltd., London, England, European Agent

Don't forget that the user of an infringing device is as liable to prosecution as the manufacturer. We are prosecuting the Hexagon Tool Co. and the Murray Machinery Co. for infringing Miller Saw-Trimmer patents.

You will never get tangled up in a law suit if you buy the Miller.

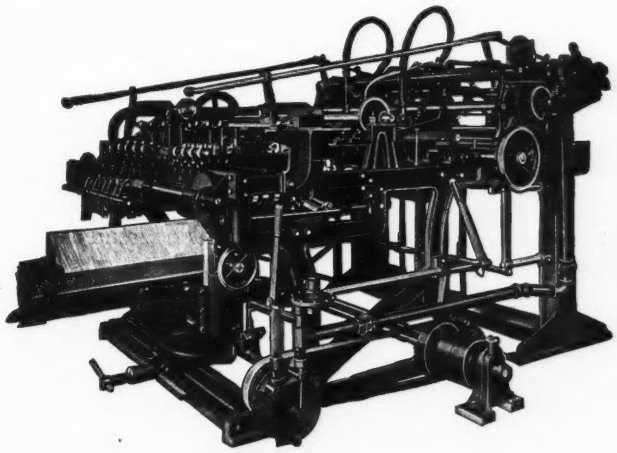
EASY TO OPERATE EASY TO BUY EASY TO PAY FOR

Miller Saw-Trimmer Co. 815 East Superior St. Alma, Michigan



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

THE CHAMBERS Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches.

THE PRICE IS IN THE MACHINE

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: 524 West Jackson Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.



Consider These Strong Points Before You Act—

Our lead-moulded plates are equal to the original in quality and with our nickel-steel shell, are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

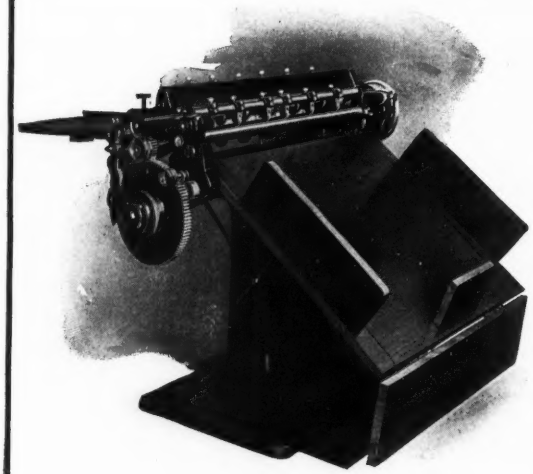
Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

OUR ENTIRE PLANT IS FULLY EQUIPPED

with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Phone Franklin 2264. Automatic 53753. We will call for your business

AMERICAN ELECTROTYPE CO. 24-30 South Clinton Street, CHICAGO



The New Universal-Peerless Rotary Perforator

offers a greater range of efficiency, by reason of its vast improvements, than the old "PEERLESS" rotary, which already stood at the head of its class as the one *standard* and *dependable* perforator.

It is now being built in three standard sizes, taking sheets 30, 36 and 42 inches wide, and each size is equipped with six perforating heads and one scoring head; heads being adjustable to perforate at parallel intervals of from 5/8 of an inch up to any desired width.

This space will not permit of our going into all of the advantageous details, so best get complete catalogue giving full particulars.

A FEW DISTINGUISHING FEATURES

The frame is an artistic column that supports the perforating mechanism.
There are no rubber bands or tapes used in the construction.
All feed rolls are of metal.
The bearings are oilless, and *will never require lubrication.*
The feed-gauge is adjustable to either right or left hand feed.
The burr-flattener is of a new design.
The gearing is all protected.
The finish is the very best.

Manufactured by **A. G. BURTON'S SON** 118 to 124 South Clinton St., CHICAGO, ILL., U.S.A.

SELLING AGENTS

GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . . . CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MILLER & RICHARD . . . WINNIPEG, MANITOBA
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
E. C. FULLER CO., 28 Reade St., ... NEW YORK
THE J. L. MORRISON CO. . . . . TORONTO, CANADA
JOHN DICKINSON & CO. . . . Agents for South Africa and India
AMERICAN TYPE FOUNDERS CO. . . . . All Branches

New Catalogue No. 10

—

Monograms
Crests
Coat of Arms

—

Latest Correspondence Papers

If its ENGRAVED or EMBOSSED
"WE DO IT"

TELEPHONES RANDOLPH 805-806

WM. FREUND & SONS

EST. 1865 INC. 1893

WEDDING INVITATIONS · BOOK PLATES
MONOGRAM STATIONERY · CARDS · MENUS
DANCE PROGRAMS · CLUB INVITATIONS
BUSINESS STATIONERY · ETC.

STEEL AND COPPER PLATE
ENGRAVERS AND PRINTERS
STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

New Catalogue No. 11

—

Wedding Invitations

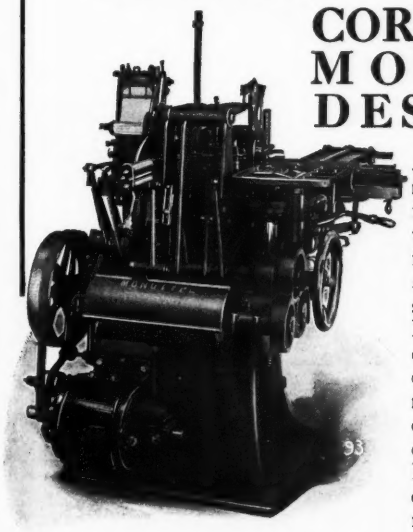
Announcement Cards

—

Visiting Cards and other social forms

Robbins & Myers Motors

CORRECT MOTOR DESIGN



A powerful manufacturing organization specializing on small and moderate size motors, long experience in the choice of motor and controller for each particular kind of machine — these form the basis for the splendid service we are able to offer the printing trade. Forget the cost of power and of the installation; consider the increase in your output only.

The Robbins & Myers Co.

Main Offices and Factory:
SPRINGFIELD, OHIO
BRANCHES AND AGENCIES IN ALL IMPORTANT CITIES

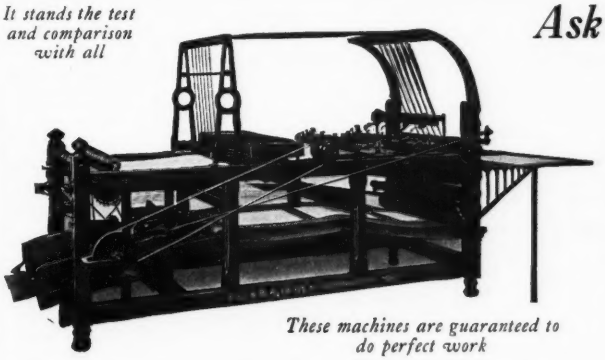
Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

It stands the test and comparison with all



These machines are guaranteed to do perfect work

Ask the Binder Who Runs One

Any bookbinder who has ever used the

DEWEY RULER

will bear testimony as to its high character, dependability and longevity of perfect service.

Buying a ruler is an investment that should be accorded careful selection, and why not investigate our line before you purchase or add equipment?

Manufactured since 1863, but with improvements since 1910

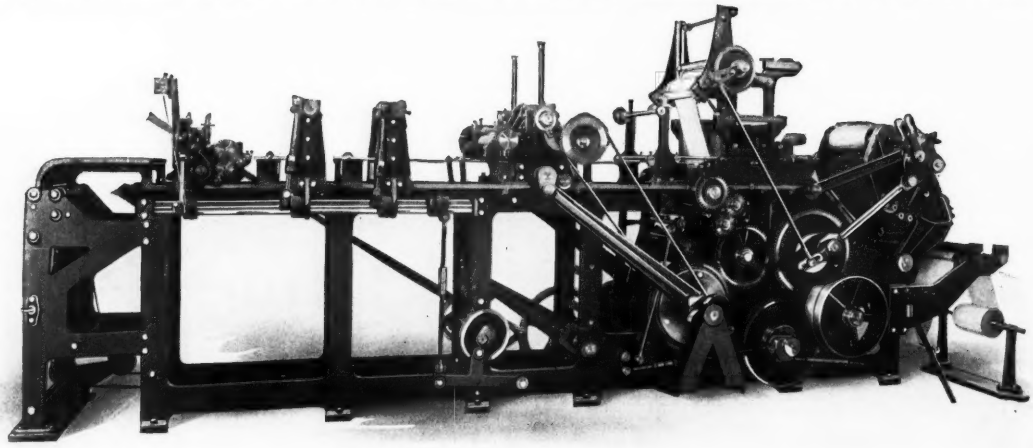
WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

SUBSTANTIALITY!

BACKED BY EXPERIENCE

GIVES THE RESULT IN PRINTING-PRESS MANUFACTURE



KIDDER PRESS COMPANY **Dover, N. H.**

GIBBS-BROWER CO., Agents, 261 Broadway, New York, N. Y.



"Same Old Story: They Are Going Some"

953 Wing-Horton Mailers

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

Let Us Help You!

If you have any machinery or novelties that you want to introduce to

Printers in Australia

our extensive organization and experience, extending over 50 years, is at your service.

WILLIAM DETMOLD, Limited

Melbourne Sydney Adelaide Fremantle

London Office, 19 New Bridge St., E. C.

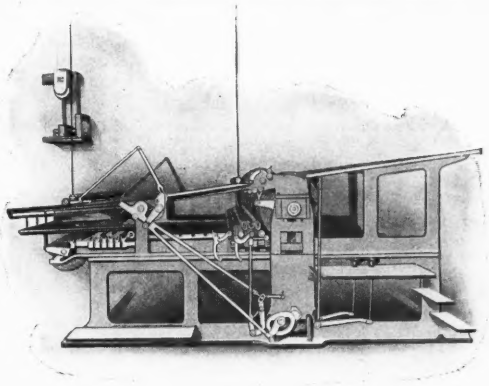
Denny, Hilborn & Rosenbach Steel Die Stamping Inks

¶ The best cost system is based on the use of D. H. R. Stamping Inks and Varnish. ¶ Greater economy, minimum stoppage and waste, with better impressions are some of the reasons why.

Denny, Hilborn & Rosenbach

Geo. Russell Reed Co., Agents for Pacific Coast. PHILADELPHIA

"U. P. M." THE TRADE-MARK OF QUALITY



Non-Productive Minutes

before long grow into non-productive hours, and every non-productive hour *lessens the profits.* Static electricity in paper stock is a certain breeder of non-productive minutes in the pressroom.

The only *successful* antidote is the

CHAPMAN ELECTRIC NEUTRALIZER

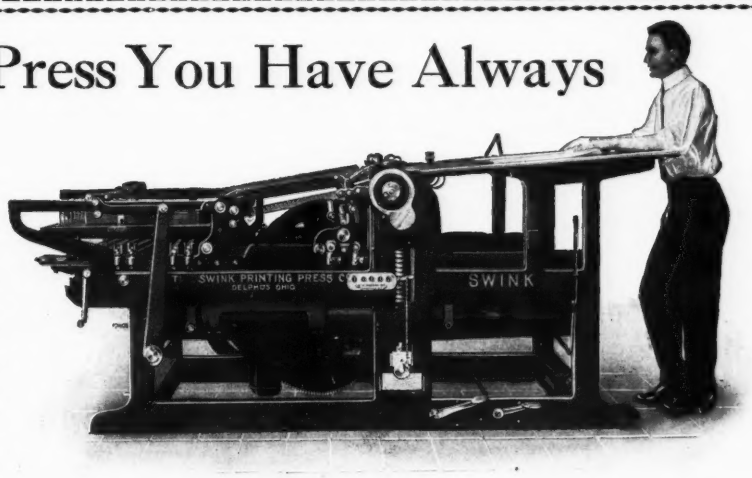
Not because we say so, but because it is so.

WE ALSO OFFER THE
U. P. M. VACUUM BRONZER
Makes and saves money for the user.

WE ALSO OFFER THE
U. P. M. AUTOMATIC CONTINUOUS PILE FEEDER
Fast, accurate, simple

SOLE SELLING AGENTS
UNITED PRINTING MACHINERY CO. Jamaica Plain, Boston, Mass.
12-14 Spruce Street, New York
Western Agent WILLIAMS-LLOYD MACHINERY COMPANY, 638 Federal Street, Chicago

The One Press You Have Always Needed



Printers now installing this press declare it indispensable, because it is an all-around, every-day-in-the-year, active investment. It is made to produce a varied class of high-grade work, built substantially for long service, exceptionally quiet, does not shake the building, high speed, perfect register, book form or four-color work, and equipped with best inking system. Occupies little space.

The printer contemplating the purchase of a new press should thoroughly investigate our claims before placing an order.

THE SWINK *proves* its way and stands on *merit* alone.

Catalogue will be supplied upon request, or special representative will call and see you.

The Swink Printing Press Company, *Factory and General Offices:* ***Delphos, Ohio***

A Printer's Needs—

A cost system—a modern equipment—and always a sharp paper-cutter knife—

The

Carborundum Machine Knife Stone



can well take care of one necessity—the keen paper-cutter knife.

It's a little stone with a big mission—its duty is to keep the knives always in perfect condition—to keep them from feathering your stock.

The Carborundum Stone cuts fast and free—gives a keen smooth edge to the blade with but a few strokes—no need of taking the knife from the machine—the stone is grooved to protect the fingers.

At your hardware dealer or direct ***$1.50***

The Carborundum Co.

Niagara Falls, New York

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

The World's Standard Three and Four Color Process Inks

Originators of Solvine

Gold Ink worthy of the name

Bi-Tones that work clean to the last sheet

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



FOR GENERAL JOB WORK

ABSOLUTELY ACCURATE

FULLY GUARANTEED

SIDE PLATES WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS

№ 12345

FAC SIMILE IMPRESSION
Size 1½ x 15/16 inches

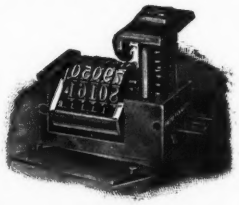
ROBERTS' MACHINES

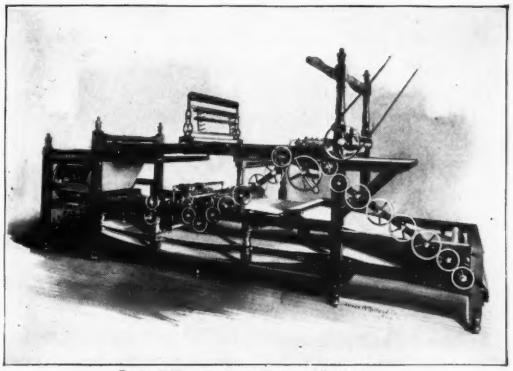
UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached for Cleaning

NO SCREWS

To Number Either Forward or Backward





Style C Double-Deck Ruling Machine

THIS cut shows our Style "C" Double-Deck Ruling Machine, which will do the most complicated striking on both sides of the paper at one feeding. It is guaranteed to do absolutely perfect work. It is imperative that a ruling-shop, in order to compete successfully, should have one of these machines.

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886
MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

Printers' Inks for Illustrations and Jobwork
Mark "ELECTRIC"

Gold Medal at Brussels, 1910.



The handsomest and most technically up-to-date colors of the present.

FOUNDED 1885.

MAX MÜHSAM, Berlin-Neukölln
Manufacturer of Printing Inks

BRONZING MACHINES
for
Lithographers & Printers
Guaranteed in Every Respect

BRONZE POWDERS

We Do Repairing

SEND FOR CATALOGUE AND PRICES

Manufactured by
Robert Mayer & Co.
Suite 420, 200 Fifth Ave., New York
Factory: Hoboken, N. J.
Seattle San Francisco Boston

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO

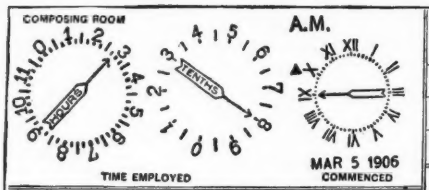
SUPERFINE
KING ENAMEL
SUPERFINE

KING PAPER COMPANY
KALAMAZOO, MICHIGAN
MANUFACTURERS OF
Supercalendered and Extra Machine-Finished Books, Map, Lithograph, Plate, Envelope, Writing, OFFSET and COATED BOOK.

King Offset Book and Label

Both possess all the essential qualities to produce satisfactory work and maximum production. Lie flat. Do not stretch. Free from fuzz. *Send for samples to try out*





JOB NO. 921
COMPOSITOR'S NO. 37
AMOUNT - TIME
AMOUNT
$
REMARKS

CHARGEABLE		EXPENSE	
Composition	X	Proof Reading	
Office Corrections		Copy Holding	
Author's Alterations		Distribution	
Make up		General Work	
Foundry Lock up		Errands	
Press Lock up		Waiting	
Changes			
Press Corrections			
Proving Extra Proofs			

Record shows that Compositor No. 37 commenced the composition of Job No. 921 at 9:45 A.M., March 5, 1906, and was employed on it for two and eight-tenths hours (2.8).

TO ERR IS HUMAN

Hand-made records of workmen's time contain many *Costly Errors*.

It is dangerous to use such records for the foundation of your cost system.

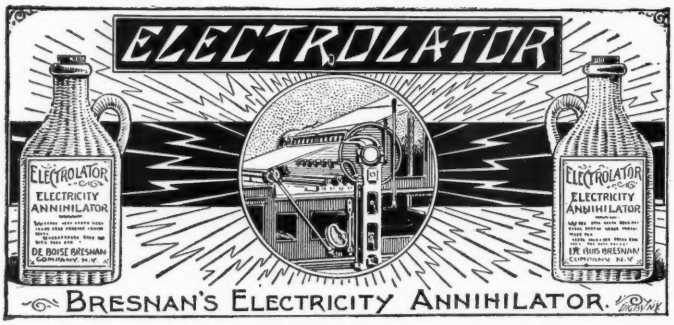
The Calculagraph

is a machine and can not err. It records *Elapsed Time*—actual working time.

Our booklet tells how the Calculagraph is used in hundreds of printshops. The booklet is free—ask for it.

CALCULAGRAPH COMPANY
1460 Jewelers Building, New York City

A REMEDY FOR ALL ELECTRICITY TROUBLE IN PAPER



Reduces Costs and Increases Efficiency

Let us send you more particulars and a list of those who have used and known its virtue. Or we will send you a half gallon on approval.

De Boise Bresnan Co., Inc.
23 Park Row, New York City

½ gal., $3.50 1 gal., $6.50 5 gal., $25.00

The Juengst Gatherer-Stitcher-Coverer

Also

The Gatherer-Perfect Binder

ON WHICH A FLAT OPEN BOOK IS PRODUCED

Production on Gatherer-Stitcher-Coverer, 3,000
Production on Gatherer-Binder - - 2,500
BOOKS PER HOUR

Apply for descriptive circular to

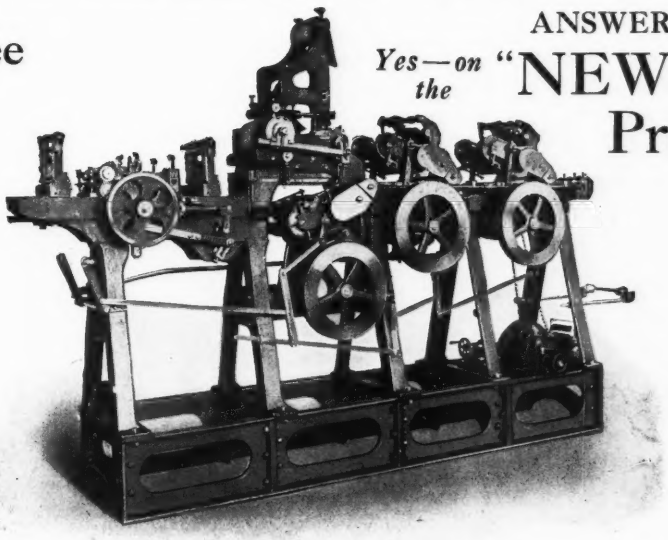
GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS

A Printer's Problem

No. Three

300,000
four-color
labels
size 3x4
for $70.

CAN
THIS
BE
DONE?



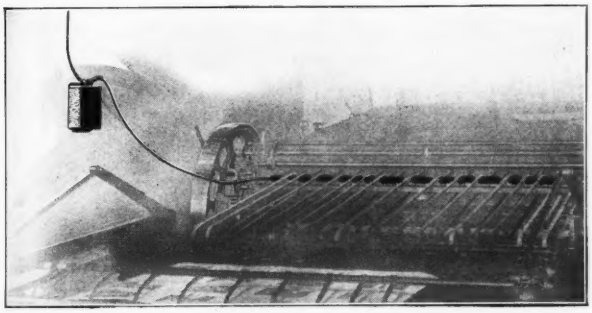
ANSWER
Yes—on the "NEW ERA" Press

which would finish these in one day, printed and cut at one operation.

Let us send you samples.

Ask for Catalog "A."

Manufactured by **The Regina Co., Henry Drouet, *Sales Agent***
217 Marbridge Bldg., 34th Street and Broadway, N. Y. City



Licensed under Patents Chapman Electric Neutralizer Co.

THE DEMON *of the* PRESSROOM

Is static electricity. It causes offset, slows down the presses, and makes hand-jogging necessary. The *Thompson Static Neutralizer* is a guaranteed remedy for these troubles.

Free Thirty-day Trial

Any pressman can install it in half an hour. Costs but a fraction of previous neutralizer prices. Used by leading printers everywhere.

LABOR *and* MONEY SAVERS *for the* PRESSROOM

There is only one way to avoid slip-sheeting, and that is by using

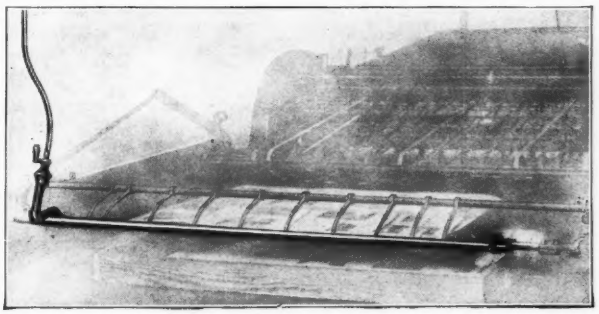
Offset Eliminators

(Gas or electric). We are the only authorized manufacturers of the "Kay-Kay Dispeller" (patented). Purchasers are warned against infringements. Thousands in use.

For literature address

Thompson Static Neutralizer
1645 Old Colony Bldg., Chicago

Canadian Agents: Toronto Type Foundry



Patented March 13, 1906.

Your competitors will be there doing business
Your customers will be there—seeing—buying

THE PURPOSE OF THIS ADVERTISEMENT

IS TO FORCIBLY CONVEY A FEW GOOD REASONS WHY *YOU*
—MACHINERY AND SUPPLY MAN—SHOULD EXHIBIT IN THIS

FIRST BIG NATIONAL EXPOSITION

***of* Printing, Lithographing, Bookbinding Machinery and Supplies**

THAT HAS EVER BEEN ORGANIZED IN THIS COUNTRY

1. It is to be held in the New Grand Central Palace, New York City, April 19 to 26, 1913. This is the finest exposition building in the world.
2. You'll meet and mingle with at least 25,000 wide-awake printers, publishers, purchasing agents and advertising managers, in addition to 100,000 business people.
3. You'll have the opportunity to *demonstrate* your article—to close sales—to get hundreds of good "*leads.*"
4. You can answer all arguments and objections—remove false impressions that may have been created about your line.
5. Big machinery manufacturers who have never found it profitable to exhibit in local cost congresses on account of the expense, are arranging for space in this show, because it is being conducted on a big scale—has the support of the entire trade—is bound to create sales for them.
6. Because, being held coincident with the American Newspaper Publishers' Association and Associated Press conventions—with the co-operation of the Typothetae and various organizations, leagues, clubs, boards of trade, affiliated with the above industries, it is bound to attract thousands of people you are constantly trying to reach.
7. Your competitors will be there doing business—your customers will be there—seeing—buying. Better entertain *them* yourself. Don't leave it to your competitors.
8. A few of the enterprising concerns who have arranged for space are:

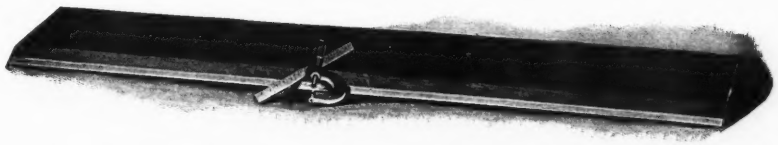
Mergenthaler Linotype Co.
Dexter Folder Co.
Oswego Machine Works
Rapid Addressing Machine Co.
The Seymour Co.
Matthias Plum
F. Wesel Mfg. Co.
The Typo Mercantile Agency
Phoenix Machine Works
J. E. Linde Paper Co.
Loring Coes & Co., Inc.
N. Y. Master Printers Association
Ticonderoga Pulp & Paper Co.
Duryea Mfg. Co.
H. Hinze
Lanston Monotype Machine Co
I. T. U. Commission School

(Limited space prohibits our mentioning more concerns)

¶ The choice sections are being rapidly taken. Best thing you can do is write or 'phone us immediately for yours.

HARRY A. COCHRANE, *President*
200 Fifth Avenue, New York City
Telephone Gramercy 724

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

New York Office — W. E. ROBBINS, 29 Murray St.
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

Without a Peer in the Realm of Coated Papers

Velvo-Enamel

A Quality That Leaves Nothing to Be Desired

The perfect coating, non-picking surface, strength, uniformity and excellent printing qualities of VELVO-ENAMEL insure the most satisfactory results for the highest grade of illustrated catalogues and advertising literature.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

West Virginia Pulp & Paper Company (Inc.)

General Offices: 200 Fifth Avenue, New York

Western Sales Office:

Printers' Building, Sherman and Polk Sts., Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

$1500 Uselessly Invested is a Double Loss

Because its value invested in labor-saving material and tools would be earning a profit, and there is always room for such material even in the best equipped plants.

A number of printers have purchased a two-revolution press, when, for their needs a Cottrell Single Revolution Press would have given them as good service as was possible to obtain on the costlier machine.

Cottrell Single Revolution Presses

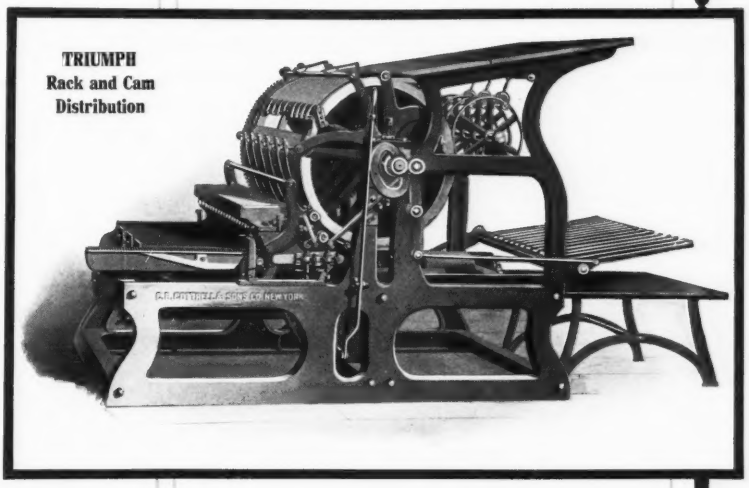
run all the way from $1000 to $1500 cheaper in first cost than two-revolution presses of the same bed measurements. This is certainly a high premium to pay for a machine which does not meet the particular requirements of the purchaser any better than the cheaper machine, and where the cheaper machine has all the essentials for handling work in the best possible manner and at the least cost for labor, materials and power.

The Cottrell Single Revolution Presses are the most profitable to employ on newspaper work where the circulation does not exceed 3000 copies. A great many of them are operated at a speed of 1600 per hour, while in many cases they are run at 1800 and 3000 per hour and with very small cost for repairs or upkeep.

Send for Illustrated Booklet

Work that can be handled better on a Single Revolution Press:

Show printing and poster work; street car cards, hangers and heavy card stock; country newspapers, blank book and a great variety of regular book work; catalogs and advertising folders not requiring more than two rollers to properly cover the entire type form.



TRIUMPH
Rack and Cam Distribution

Read What W. O. Kean, of the Woodland, California, "Democrat" Has to Say About them

Our Cottrell Drum Cylinder Press was purchased in 1879 by Mr. William Saunders, who at that time was the owner of the "Democrat." I was the "devil" in the office and was present when the press was put up. The press has always given entire satisfaction. We use it for all classes of work—posters, etc., and **it has been in daily use for the paper for about 31 years** to my certain knowledge. Eight years ago we had it thoroughly overhauled at an expense of about $50.00 and today **it is doing as good work as ever.** We have just completed a 30,000 run and the machine is good for many a day's work in the future.

W. O. KEAN, Business Manager.

KEYSTONE TYPE FOUNDRY

General Selling Agents

Philadelphia	**New York**	**Chicago**
Detroit	**Atlanta**	**San Francisco**

C. B. COTTRELL & SONS CO.

Manufacturers

Works: **Westerly, R. I.**

25 Madison Square, North, New York
343 South Dearborn Street, Chicago

Set in Keystone's John Hancock Condensed and Harris Roman with 12 Point Border No. 12006. Printed on a No. 5 Cottrell.

JOHN HANCOCK CONDENSED

Sixteen Sizes Cast of Nickel-Alloy Metal on Universal Line

6 Point Font $2 00 — 26 a $0 90 51 a $1 10

AN OLD WRITER SAYS THAT THE CUSTOM OF BAKING PAN-CAKES
On Shrove Tuesday arose from the fact that the housewives being anxious to use up all their eggs before Lent came in put them into pan-cakes. Another custom was "ringing the pan-cake bell" $123456

8 Point Font $2 25 — 26 A $1 00 51 a $1 25

THIS QUAINT CUSTOM HAD ITS ORIGIN IN THE PRACTICE
Of preparing for the Lenten feast by going to the church for confession, the bell being rung to indicate the hour $1234567

10 Point Font $2 50 — 22 A $1 10 42 a $1 40

THE PAN-CAKE BELLS WERE RUNG BY WOMEN
Who were very picturesque as they manipulated the ropes informing the people of Shrovetide 39

12 Point Font $2 75 — 20 A $1 25 38 a $1 50

THE MORE MODERN USE OF THE BELLS
Was for the housewife to toss the pan-cake the very instant they began ringing $1234

14 Point Font $3 00 — 17 A $1 35 32 a $1 65

TWO BELLS ARE SOUNDED AT ONCE
Which is done in imitation of the two syllables of the word "pan-cake" 124

18 Point Font $3 25 — 12 A $1 40 24 a $1 85

PREPARING FOR SHROVETIDE
At the call of the pan-cake bell women went to confession 78

24 Point Font $3 50 — 8 A $1 55 16 a $1 95

OLD ENGLISH CUSTOMS
Told in Ancient History

30 Point Font $4 00 — 6 A $1 80 11 a $2 20

SHROVE TUESDAYS
Feast on Pan-cakes

36 Point Font $4 25 — 5 A $2 05 8 a $2 20

LENTEN SEASON
Festive Occasion

Keystone Type Foundry

Philadelphia New York Chicago Detroit Atlanta San Francisco

6 Point Panel Border No. 9

42 Point Font $5 25 — 4 A $2 45 8 a $2 80

MONIES COINED
Sooner or Later

48 Point Font $6 25 — 4 A $3 10 6 a $3 15

PINK SCREEN

60 Point Font $8 75 — 4 A $4 25 6 a $4 50

Bull Moose

72 Point Font $8 85 — 3 A $4 75 5 a $4 10

SOLD ICE

84 Point Font $12 25 — 3 A $7 25 4 a $5 00

Ink Test

96 Point Font $14 00 — 3 A $8 30 4 a $5 70

LET UP

120 Point Font $18 40 — 3 A $11 65 3 a $6 75

Roast

18 Point Black and White Border No. 5

$2 80

D

er

$3 15

N

$4 50

e

$4 10

E

$5 00

t

$5 70

p

$6 75

t

THE MAKERS OF

Buckeye Covers

extend to you the compliments of the season, and offer their best wishes for a Happy and Prosperous year. The sincerity of the wish you will find reflected in the high quality and moderate price of their product

BUCKEYE COVERS are easy to buy, easy to print and easy to sell. Stocked by the following representative dealers (note the additions since our last announcement):

BALTIMORE	Dobler & Mudge.	DENVER	The Peters Paper Co.	OAKLAND, CAL.	Zellerbach Paper Co.
BOSTON	The Arnold-Roberts Co.	GRAND RAPIDS	Central Michigan Paper Co.	OKLAHOMA CITY	Western Newspaper Union
BUFFALO	The Alling & Cory Co.	HOUSTON, TEX.	Southwestern Paper Co.	OMAHA	The Carpenter Paper Co.
CALGARY	John Martin Paper Co.	INDIANAPOLIS	C. P. Lesh Paper Co. Indiana Paper Co.	PHILADELPHIA	Garrett-Buchanan Co.
CHATTANOOGA	Archer Paper Co.	KANSAS CITY	Graham Paper Co.	PITTSBURGH	The Alling & Cory Co. The Chatfield & Woods Co.
CHICAGO	James White Paper Co. J. W. Butler Paper Co.	LOS ANGELES	Zellerbach Paper Co.	PORTLAND, ORE.	Pacific Paper Co.
CINCINNATI	The Chatfield & Woods Co. The Diem & Wing Paper Co. The Whitaker Paper Co. The Cin'ti Cardage & Pa. Co. The Union Paper & Twine Co.	MEMPHIS	Taylee Paper Co.	RICHMOND, VA.	Richmond Paper Mfg. Co.
		MIDDLETOWN, O.	The Sabin-Robbins Paper Co.	ROCHESTER	The Alling & Cory Co.
		MILWAUKEE	The E. A. Bouer Co. Standard Paper Co.	ST. LOUIS	Graham Paper Co.
CLEVELAND	The Central Ohio Paper Co.	MINNEAPOLIS	McClellan Paper Co.	ST. PAUL	Wright, Barrett & Stilwell Co.
COLUMBUS	The Central Ohio Paper Co.	MONTREAL	Howard Smith Paper Co., Ltd.	SALT LAKE CITY	Carpenter Paper Co. of Utah.
DALLAS, TEX.	Southwestern Paper Co.	NASHVILLE	Graham Paper Co.	SAN FRANCISCO	Zellerbach Paper Co.
DAYTON, OHIO	The Keogh & Rike Paper Co.	NEW ORLEANS	E. C. Palmer & Co.	SEATTLE	Richmond Paper Co.
DETROIT	The Union Paper & Twine Co.	NEW YORK	Henry Lindenmeyr & Sons, 32-34-36 Bleecker Street.	SPOKANE	American Type Founders Co.
DES MOINES	The Carpenter Paper Co.			TORONTO	The Wilson-Monroe Co., Ltd.
				WINNIPEG	John Martin Paper Co.

FOREIGN SELLING AGENTS, Henry Lindenmeyr & Sons, London, England

For "Traveling Demonstration" or for any additional information required, write direct to

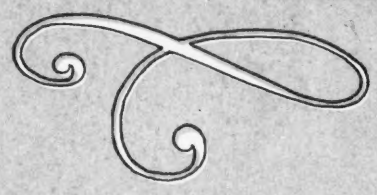
THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
in Hamilton, Ohio, since 1848

The New Leaf

Another leaf is turned. The
yet unwritten page
New resolution brings. Thou
to thy soul engage
A better self, and on its
altar lay
Atonement of repentance to
the New Year Day –
Break secret fetters that have
held thy heart.
–May Joy enfold thee, and
Grace its peace impart.

A·H·McQuilkin



Designed and lettered by
F. J. TREZISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.



Copyright, 1912, by The Inland Printer Company.

THE
INLAND PRINTER
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES
VOL. 50 JANUARY, 1913 NO. 4

A New Year's Interview

By T. A. T.

IT was the first day of the new year. It had been cold all day, and at four in the afternoon a gray sky shut in the city, like the cylindrical background of a cyclorama.

As Miss Newbold turned the corner of a side street, she stood still for a moment, looking down on the long street before her. She had long passed the limit of threescore years and ten, and while she looked lovingly up and down the solemn stream of humanity the wind sprang up again, fluttering her gray curls and blowing her wrappings about her.

But a few doors below the corner where Miss Newbold was standing a striped awning stretched its convolutions across the sidewalk and up the irregular stone steps, thrusting itself into the doorway at the top of the stoop. A young girl, with a dash of gold in her hair, passed through this twisting canvas tunnel just ahead of Miss Newbold; and when the door of the house was opened to admit them they entered — the old maid and the young girl.

Inside, the house was illuminated as though it were already night; the curtains were drawn, and the atmosphere was heavy with the perfume of roses, which were banked up high on the mantelpieces and the tables. From a hidden balcony could be heard the music of the Hungarian band.

In the front parlor, under a bower of solid ropes of smilax, stood the lady of the house with the daughter she was introducing to society that afternoon. The hostess was a handsome, kindly woman, with scarce a gray hair in her thick, dark braids. The daughter was like her mother, kindly and handsome.

The young woman who had preceded Miss Newbold into the house hap-

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

pened also to precede her in entering the parlor. The hostess, holding her bunch of roses in the left hand, greeted the girl pleasantly, but with perhaps a vague hint of condescension.



Miss Newbold.

"Miss King, isn't it?" said the lady of the house. "So good of you to come on such a nasty day. Mary, you know Miss King?"

Then the daughter stepped forward and smiled and shook hands with Miss King, thus leaving the mother at liberty to greet Miss Newbold; and this time there was no trace of condescension in her manner, but rather a faint suggestion of satisfaction.

"Oh, Miss Newbold," she said, cordially, "this is a pleasure! So good of you to come on such a disagreeable day."

The hostess, after exchanging a few words with Miss Newbold, turned to her daughter. "Mary, you know Miss Newbold?"

"Oh, yes, indeed I do," the girl said, heartily, extending her hand.

The young woman with the touch of gold in her light hair was still standing by Mary's side. Noting this, and seeing the group of newcomers breaking from the doorway and coming toward her, the hostess spoke hastily again.

"Do you know Miss King, Miss Newbold?" she asked. "Well, at all events, Miss King ought to know you."

Then she had just time to greet the group of newcomers and to tell them, in a lowered voice, it was so good of them to come on such a nasty day.

The daughter was left talking to Miss Newbold and Miss King, but within a minute her mother called her — "Mary, you know Mrs. Baymore?"

As the group of newcomers pressed forward, the old maid and the young woman fell back a little.

"I've heard so much of you, Miss Newbold, from my grandfather," began the younger woman.

"Your grandfather!" echoed the elder lady. "Then your father must be a son of Bishop Newbold?"

Miss King nodded.

" I don't suppose you find many of your grandfather's friends left. Nowadays people die so absurdly young," the old maid remarked. " Is your father with you this afternoon?"

" Oh, dear, no," responded Miss King; " he has to live in southe'n Califo'nia for his health. I'm in Chicago all alone."

" I'm sorry for you, my child," said the elder woman, taking the girl's hand. " What are you doing here in Chicago all alone?"

" I'm writing," Miss King replied.

" Writing?" echoed Miss Newbold.

" My father's in very bad health, as I told you," the younger woman explained, " and I have to support myself. So I write."

" But I don't think I've seen anything signed King in the magazines, have I?" asked the old maid.



" Oh! Miss Newbold, this is a pleasure!"

" Oh, the magazines!" Miss King returned — " the magazines! I'm not old enough to have anything in the magazines yet. You have to wait so long for them to publish an article, even if they do accept it. But I get things into the weeklies sometimes. You see I don't sign my own name yet. I use a pen-name. So perhaps you have read something of mine without knowing it."

" Perhaps I have, my child," said Miss Newbold. " I shall be on the lookout for you now. It must be delightful to be able to put your thoughts down in black and white, and send them forth to help make the world brighter and better."

Miss King laughed again, disclosing a fascinating dimple.

" I don't believe I shall ever write anything that will make the world better," she said; " and if I did, I don't believe the editor would take it. I don't think that is just what editors are after nowadays — do you? They're on the lookout for stuff that'll sell the paper."

" Sad stuff it is, too, most of it," the old maid declared. " When I was a girl the newspapers were violent enough, and the editors abused each other like pickpockets, and sometimes they called each other out, and sometimes some-

body else horsewhipped them. But the papers then weren't as silly and as cheap and as trivial as the papers are now. It seems as though the editors to-day have a profound contempt for their readers, and think anything is good enough for them. Why, I had a letter from a newspaper last week — a printed form it was, too — stating that they were desirous of obtaining full and correct information on society matters, and would appreciate the kindness if I would forward to the society editor any information regarding entertainments I purposed giving during the coming winter, and the society editor would also be happy to arrange for a full report when desired. Was there ever such impudence? To ask me to describe my own dinner, and to give a list of my guests! As though any lady would do a thing like that! "

" There are ladies who do," said Miss King.

" Then they are not what you and I would call ladies, my child," returned Miss Newbold.

The young girl flushed suddenly, and she bit her lip in embarrassment. Then she mustered up courage to ask, " I suppose you do not read the *Daily Reporter*, Miss Newbold? "

" I tried it for a fortnight once," the old maid answered. " They told me it had the most news, and all that. But I simply had to give it up. Nobody that I knew ever died in the *Reporter*. My friends all died in the *Gazette*."



" She had the manners of a kitten and the morals of a cat."

" The *Gazette* has a larger family circulation," admitted Miss King.

" Besides," Miss Newbold continued, " I could not stand the vulgarity of the *Reporter*. The *Reporter* was too much for me. It seemed to be written down to the taste of the half-naked inhabitants of an African kraal."

" Oh," protested the other, " do you really think it is so bad as that? "

" Indeed, I do," the old maid affirmed. " It's worse than that, because the poor negroes wouldn't know better. There was that Demayie divorce case. The way the *Reporter* dwelt on that was unspeakable. I'm willing to allow that Mrs. Demayie was not exactly a nice person; I'll admit that she may have been divorced more times than she had been married — "

" That's admitting a good deal! " said the girl, as Miss Newbold paused.

" But it is going altogether too far to say that, like Cleopatra, *she had the manners of a kitten and the morals of a cat* — isn't it? "

Miss King made no response. Her eyes were fixed on the carpet, and her face was redder than ever.

"Of course it isn't likely you saw the article I mean," the old maid continued.

"Yes," the younger responded, "I saw it."

"I'm sorry for that," said Miss Newbold. "I may be old-fashioned — I suppose I must be, at my age — but I don't think that is the kind of thing a nice girl like you should read."

Again Miss King made no response. She was searching for an excuse.

"I happen to remember that phrase," Miss Newbold continued, "because the article was signed 'Dolly Joy.' Very likely it was a man who wrote it, after all, but it may have been a woman. And if it was I felt ashamed for her as I read it. How could one woman write of another in that way?"



"It is a mean way to make a living."

"Perhaps the writer was very poor," pleaded Miss King.

"That would not be a good reason, and it is a bad excuse," the old maid declared.

For a moment Miss King said nothing. Then she raised her head, and there was a hint of high resolve in the emphasis with which she said, "*It is a mean way to make a living.*"

Before Miss Newbold could continue the conversation she was greeted by two ladies who had just arrived. Miss King drew back and stood by herself in a corner for a few minutes as the throng in front of her thickened. Then she aroused herself, and went into the dining-room and had a cup of tea. Fifteen minutes later she found herself in front of the hostess.

She told the hostess that she had had such a very good time, and that she was especially delighted with an old friend of her grandfather's — Miss Newbold. "Such a very delightful old maid. She does her own thinking, too. She gave me some of her ideas about modern journalism."

" She is a brilliant conversationalist," said the hostess. " You might have interviewed her."

" Oh, she talked freely enough," Miss King responded. " But I could never write her up properly. Besides, I'm thinking of giving up newspaper work."

Three ladies came toward the hostess, and Miss King availed herself of the opportunity to make her escape.

It was half an hour later that Miss Newbold bade farewell to the hostess.

" I must tell you, Miss Newbold," said the hostess, " that you completely fascinated Miss King."

" She's a pretty little thing," the old maid returned, " with excellent manners."

" Yes," the hostess replied, " Miss King has pleasant manners, for all she is working on a newspaper now."

" On a newspaper? " repeated Miss Newbold. " She told me she was writing for her living, but she didn't say she was on a newspaper."

" She said something about giving it up as she went out," the hostess remarked, " but I shouldn't think she would, for she has been doing well. Some of her articles have made quite a hit. You know she is the ' Dolly Joy ' of the *Daily Reporter*."

" No," said Miss Newbold — " no, I didn't know that."

The Law in Regard to Infringement of Patents

By John S. Thompson

IT is not generally understood that the United States patent law confers upon the inventor of any new and useful machine, article of manufacture, art, process or composition of matter, the sole and exclusive right to *make, use and sell* the invention for the term of seventeen years from the date of issuance of the patent. The unauthorized manufacturer of the patented thing, or the user thereof, or the seller of such an article, are invaders of the rights of the patentee, and are liable under the law.

The application of the law to certain classes of infringement of patent may work a hardship to innocent purchasers of infringing devices. Unscrupulous and irresponsible manufacturers sometimes foist upon the unsuspecting public gross infringements of valuable patents, rendering their purchasers liable for the full amount of the value of the article to the patentee whenever the injured party elects to start proceedings. The only recourse of the purchaser is against the vendor, and too often he is suit-proof. Of course the mere possession of a patent which purports to cover an invention does not necessarily indicate an infringement by those who may seek to invade the rights of the patentee. A patent is no broader than its allowed claims, and if these be

limited in scope, or specific as to the construction of the device, it may, perhaps, be avoided. Whenever claims of infringement of patent are made against manufacturer, user or seller of any device, citing the number of the patent alleged to be infringed, it is within the ability of most attorneys, skilled in patent law, to advise their clients whether or no, on the face of the patent, it is infringed. Questions of validity of the patent may arise, but these are questions of law rather than of fact. If the terms of the patent claims, or any one of them, can be said to be descriptive of the alleged infringing device, infringement may be assumed. It is not essential that the devices be identical, nor their functions. The doctrine of equivalents protects the inventor in the use of similar means for carrying out his invention. Nor does the infringer escape by incorporating another element in his device, not shown or covered by the patent. Broadly speaking, the omission of one essential feature of the claim in a patent avoids the whole claim, but the addition of more features leaves him still an infringer of the claim.

It is a popular notion that any person may make any patented article for his own use — that he is not an infringer so long as the use of it is thus limited. This is an error. One who is experimenting to improve a device may so do — but only for the purpose of improvement. Its commercial use is *prima facie* evidence of infringement.

While laymen can not be expected to be interpreters of patent law, it is advisable, owing to the penalties enforcible, that purchases of new devices be made only from reputable dealers — those able to give guarantees against claims for infringement — and that an examination be made at once when infringement is alleged.

The Oldest Job-Printing Office in New York

By Henry Lewis Bullen

IN the September issue of THE INLAND PRINTER a claim is set forth that the highly respected firm of MacGowan & Slipper, established in 1855, is the oldest commercial printing plant in New York. In the October issue a claim for that distinction is entered on behalf of the Evening Post Job-Printing Office, established in 1840. Without presuming to award the honor until all the evidence is in, other candidates are presented.

On the corner of Pearl and Pine streets, New York, there flourishes a large commercial printing business which was established originally on the corner of Wall and Water streets (two blocks away from its present location) in the year 1797 by John C. Spear. Spear's nephew, George F. Nesbitt, became his apprentice in 1823, his partner in 1830, and succeeded to the business as sole owner in 1832. The business then was carried on in a large four-story building on the original site. Nesbitt moved to the present location,

into a larger building, and when he died, in 1869, more than three hundred persons were in his employ. The character of the business has not changed. The business is now carried on under the name of George F. Nesbitt & Co., by Edmund F. Martin, who was promoted to a partnership in 1858.

There are other old-established printing firms in New York city which make comparative youngsters of the esteemed MacGowan & Slipper and the Evening Post Job-Printing Office. The following list probably is incomplete.

In 1806 David and George Bruce established a commercial and book-printing office. When, in 1816, they abandoned the printing business and devoted their entire energies to stereotyping and typefounding, the printing plant was disposed of in two sections: one to Daniel Fanshaw, a former apprentice in the Bruce plant, and the second section to Mahlon Day.

Mahlon Day's business ultimately, in 1855, after passing through various hands, came into possession of the recently deceased Douglas Taylor. The firm of Douglas Taylor & Co. is flourishing at 8 Warren street, under the management of Edward Taylor, managing partner, but not a relative of Douglas Taylor.

Daniel Fanshaw, who purchased half of the printing business of the Bruces, conducted his business with distinguished success. He was the first to use a power printing-press in New York and the first to substitute rollers for inking-balls. Samuel Bingham, an employee of Fanshaw's, made those first rollers, and later on was the first to make a business of roller-making. The well-known Binghams of New York and Chicago and elsewhere are the descendants of this Samuel, and still continue in the roller business. When Fanshaw died, in 1860, he was reputed to be a millionaire. Toward the end of his life he endeavored to induce his nephew, Daniel Gilbert Fanshaw Class, to continue the business, but no mutually satisfactory agreement seemed possible, and Fanshaw's plant was dispersed at his death. D. G. F. Class was the most expert woodcut printer of his time, and his spare hours at night and on holidays were in great demand by other printing houses for cutting overlays for fine wood engravings. At the dispersal of his uncle's business he became foreman for Corydon A. Alvord, who had established himself in 1844. Class, however, retained control of a large part of Fanshaw's trade, and when he established his own business, in 1875, he in effect resumed the Fanshaw business, working for the customers who had been the mainstay of his uncle's business. Class conducted his business with marked financial success until his death, in 1901, when it was continued by two of his sons under the title of D. G. F. Class & Sons. In 1910 the sons of Class — George Washington Ramage Class and Warren Gilbert Fanshaw Class — retired from business in affluence, and were succeeded by the brothers, E. S. & W. Barnes, now at 24 Vandewater street, who had entered the Class plant as boys in 1884. It is interesting to recall that Daniel Fanshaw married Mary Ramage, daughter of Adam Ramage, the earliest printing-press builder in America, whose business continued from 1794 to the late fifties of the last century, in Philadelphia.

Harper & Brothers, originally a commercial and book plant, was established in 1817.

The American Bank Note Company traces its origin to Balch & Stiles, plate engravers and printers, of Utica, New York, who started business in 1825. In 1828, William Williams, of Utica, the first printer to locate in that city — a wealthy, enterprising man — purchased an interest in the Balch & Stiles business, and established a branch plant in New York city, from which grew the present famous establishment.

The Trow Directory, Printing & Bookbinding Company is one of the larger establishments in New York. It was started by John F. Trow and John T. West, at 144 Fulton street, in 1833, and is now on the corner of East Twelfth street and Third avenue.

Theodore L. De Vinne & Co. succeeded to the business of Francis Hart, who established his printing business in 1838.

Polhemus Printing Company, 121 Fulton street, was established in 1852 by John Polhemus and John De Vries.

The oldest newspapers in New York are: *Globe and Commercial Advertiser*, founded in 1793; *Evening Post*, founded in 1801; *Sun*, founded in 1833; and the *Herald*, founded in 1835.

It is most creditable to a concern to have survived for a long time the vicissitudes of business in the formative period of American commerce. It is an evidence of personal virility and sound business-building. Had I the honor of conducting a business of long standing I would take pains to let it be known to the community. I hope the editor of THE INLAND PRINTER will invite local typographical historians everywhere to send in particulars of printing firms which have proved the principle of "the survival of the fittest." To all such everywhere: Congratulations and unending success!

Why All Cuts Are Not Trimmed to Even Picas and Flush to Edges of Base

By Jeff Short

SEMI-OCCASIONALLY a printer rises up on his hind legs and roasts the engravers for sending him cuts not trimmed to even picas or not flush to the edges of their bases. It's about the easiest undertaking on earth to criticize, and criticisms are in decidedly bad taste unless well founded in fact. Our photoengravers as a class are most painstaking and scientific workmen, and if cuts are not perfect you may depend on this: it is the fault of some one other than the engraver.

As a matter of fact the engraver receives a photograph or other piece of copy from his customer (who may be a printer, an advertising agent, a manu-

facturer or a merchant), with instructions to make a cut, same size as copy, or reduce one-half, one-third, or whatever other reduction may be ordered. With such instructions you may readily see it is not the engraver's fault if the cut does not measure even picas.

The other kick of the printer against the margins between the edges of the cut and the edges of its base may be answered in this way: If he wants to pay more he can get his cuts mounted flush, but what printer is going down in his pocket for the improvement?

It is true some cuts turned out are under or over type height. Here again the question of cost enters. Wooden bases swell or shrink with the increase or decrease of humidity in the air, but wooden bases are less costly than metal ones. If the printer wants to pay more he can get cuts type-high on metal bases.

Another kick is heard that large half-tones and zinc etchings cause trouble on the most rigid press because they spring or give in the center. Here again the question of cost enters in. The engraver can put a support in the center of large cuts if the printer wants to foot the bill — but how many do?

One of the most tedious sorts of work that the printer encounters is the setting of type in mortises, or around cuts, with very irregular edges, in steps — on *en echelon*, as the French say. In such cases the easiest and best procedure is to pull a proof of the cut and use it as a guide to quad out space to allow for it, when the rest of the job may be set easily. The cut is sent with the type to the electrotyper, who " patches in " the irregularly shaped cut. This short cut is absolutely necessary in offices that set advertisements for advertising agencies, that are especially fond of unusual make-up in their effusions.

Happily the day of metal blocks and false beds on both cylinder and platen presses is here to rejoice the heart of the cut and electro printer. Wooden bases are done away with and a rigid impression obtainable, so that a job made ready stays so, and underlaying and overlaying are reduced to the minimum.

Printing in Montenegro in the Fifteenth Century

By C. A. Hartman

OF the five nations at war in the Balkans to determine whether Moslem or Christian shall rule throughout eastern Europe, but one has been able to maintain its absolute independence of Turkey throughout the past five centuries.

This nation is Montenegro, situated far back in the Balkan Mountains, where its principal cities are located on heights inaccessible to its Turkish foes. It is made up of a race of hardy mountaineers, who, in the year 1484,

under Ivan the Black, erected the Fortress of Obod, near Rjeka, on the lofty plateau of Cetinje, 4,000 feet above sea-level.

It is significant to note that here in the Fortress of Obod, in 1493, only twenty-three years after Caxton set up his press at Westminster, the first printing-press of eastern Europe was established by Prince George Crnoievic, Ivan's son and successor. It is recorded that Prince George was so anxious to continue the work of his father, and to provide his people with books of devotion, without depending upon Venice, that he " obtained type of extreme beauty from abroad," and the first volume ever printed in Cyrillic characters was issued from the Montenegrin press.

On one of their numerous incursions into Montenegrin domains, the Turks destroyed this press, but portions of it may still be seen in the churchyard at Obod. After this disaster the art remained dormant for many years, and it was not until 1832 that printing was reintroduced into Montenegro. It may be recalled that in 1893 the four hundredth anniversary of this Slavonic printing-press was celebrated throughout Montenegro with great pomp and ceremony as one of the important events in the history of the nation.

The first volume issued by the Montenegrin press was a missal of which a page is still preserved in the monastery at Cetinje. Two years later a psalter and ritual were produced. The title of this first book, a folio of 270 pages, is:

Okoih Iliti Osmoglasnik
Cetinge, Macario
1494

Macario was a Dalmatian, and history tells us that he was probably the only printer of Montenegro before the end of the fifteenth century. From the faces of his types, which closely resemble those in use by the printers of Venice, it is supposed that he learned the art there. The two other books issued in Montenegro in 1495 also bear the imprint of Macario.

The execution of these printed books of the fifteenth century commands great respect and admiration. Their paper is clear and white, almost impervious to the ravages of time; it is smooth and strong and seldom thick. The margins are ample, with plenty of white space for the introduction of illuminated initials and borders, which, of course, were all done by hand.

While the subject-matter of these early books has but slight interest for the present generation, they had mechanical merit, were planned with intelligence and put together with care. It is remarkable that this little " backwoods nation"—Montenegro—was so far in advance of many of the greater nations of Europe in adopting the new invention of printing.

Advertising: Another Phase of the Question

By Marguerite Gross

HAS it ever occurred to you printers with the small shop, or you country-newspaper men, that window advertising applies to you as well as to other tradesmen?

Have any of you ever tried window advertising? Have you ever tried to arrange your windows, if you have them so that they will attract attention? I'll venture to say that not more than one out of every hundred has.

Next to newspaper advertising, window advertising is counted as one of the essentials to any well-paying business. Do not the grocer, the druggist, the baker and other tradesmen fix their windows attractively, so that they will draw — or rather, entice — more trade?

The job-printer, for instance — for years, perhaps — has run a modest little shop on a side street. He has to solicit his customers. Some few, perhaps, have wandered in and become chance customers. You are content with the customers you have, and if you get any more, all right, and if you don't, all right.

Have you ever thought of the dirty, dingy windows, in which are piled all the newspapers that ever came into the office? Are these papers, which fill the floors of your windows to overflowing, an advertisement for you? If they are, your customers must have a wonderful imagination.

You do a large variety of work, and the quality is unusually fine. Instead of wasting so much lung power expatiating on its good qualities, get busy and clean up the windows. Consign the newspapers to the furnace, and put samples of your work in the windows in their stead, in a neat, attractive display. Let the work speak for itself.

You will perhaps say, "Well, I never tried it, and I don't know anything about window-dressing." Make a "stab" at it, anyway. It is worth the trial. Practice makes perfect, and after a time you will acquire the knack to make an attractive window. Another warning: don't fix up your window after you read this article, and then forget about it. Don't let the papers accumulate there. Change your window at least three times a week. It will pay.

The country editor will have the same argument as the city printer. Window advertising doesn't pay for newspapers. The newspapers are always telling the merchants that it pays to advertise. Why don't some of you country editors practice what you preach?

Take all those exchanges out of the windows, and put them where they will never find their way there again. Put some clean paper down, and if you only apply yourself, you can "dope out" a window worth seeing. Show people what kind of jobwork you do, and let your paper speak for itself. Keep your window clear of all trash, and change it often. It will improve the appearance of your place of business one hundred per cent.

When you have any subscription contests, you will be saved the expense of renting window space of the furniture man to exhibit your premiums.

Let me repeat, try window advertising and see if it doesn't pay. Take a few lessons from your friend, the druggist, and in time you will be able to fix up a window of which you will be proud.

Advertising for the Printer

By Charles W. Hoyt

IT is an old saying that the shoemaker's children are shod the poorest. So when I consider the advertising of my many friends, the printers, I think of the shoemaker. Yet it is but natural that the printer should do printing for himself only on rare occasions.

Because a man is a good manufacturer it does not follow that he is a good salesman or merchant. Because a man is a good printer he is not necessarily a skilled salesman.

Many a man can set up a piece of convincing copy in masterful style, but he can't write it.

Many men who can write convincing, result-bringing copy under proper environment can't find the time or surroundings to make its production possible.

But no man should own a business which can't be advertised. A business which can not be developed by advertising should be advertised for sale. Developing a business by advertising doesn't only mean increasing its volume: it means, above all, increasing its net profits.

So printers should certainly advertise, and the advertising should be done with a view to increasing the profits of the business. Naturally, increasing its volume will do this. But increasing the volume should also permit the printer to select his work, to dictate his prices, and to increase the efficiency of his shop.

I firmly believe — indeed, I feel justified in saying that I *know* — any printer who understands printing, who knows his business, can make it infinitely more profitable through advertising.

But how shall he advertise? All advertising is good for something, but particularly good advertising produces better results than poor advertising.

The printer should advertise in a regular, systematic way — not when fancy suits him or only when he needs work. He should carefully make up a plan detailing what he will do for one year.

Having made this plan he should follow it. He shouldn't stop because some rush of orders suddenly brings his shop up to capacity. He should keep up the advertising regardless of whether he is busy or not. He can thus make

his shop run more evenly. He can more surely pick his work. He can be more the master of his prices.

But how shall he plan? How shall he lay out this advertising policy, the carrying out of which will put him in a more prosperous condition?

Bear in mind that advertising is only salesmanship on a large scale. Salesmanship talks to a few. Advertising tells its message to many.

Suppose you are a printer and desire to advertise your business. Consider first your field. To whom do you expect to sell your product? Surely you can define your field fairly well. You may not be able to select all of your customers, but you can certainly pick out the majority of the desirable ones. You may not select every possible buyer of a few hundred cards, some letter-heads, or envelopes, but that sort of business will come anyway.

Select all the prospects among the manufacturers located in your territory. Perhaps at first you had better select your territory. You can make this broader for the larger buyer than you do for the smaller. So, in this larger territory compile the names and addresses of all the manufacturers, wholesalers, etc. If you know the name of the individual who generally buys the printing, place his name on the list. If several persons in a firm buy printing, place all their names on the list.

Having made up the names of the wholesalers and manufacturers, select next the names of all the large retailers. Put on every responsible (you don't need the irresponsible) retail merchant in your territory.

Then you should consider the public-service corporations, such as railroads, electric roads, gas and electric companies, etc.

Among professional men, like lawyers, there should be some good prospects. The insurance agents and real-estate men may show some fair profits.

Place all of these names on cards. It will take time, of course, but it is worth it. Don't try to do it all yourself. You can't afford to do this. You lay out the policy for the list, write out the direction and put a bright girl at work. If it takes a week it will be a big list, and even if it takes two weeks the expense will be nothing compared to its value.

Now, then, you are ready to do business. Here on your list are practically all of your possible customers. If you want to sell printing to some one man, how do you go at it? You go to see that man, you send him evidence of your ability, you educate him to believing that you are the man who should do his printing. You don't do it in the case of this one man by saying, " I am John Jones, High-class Printer." You don't sell goods to one man that way. Instead, you take the trouble carefully to show him what you can do. You tell him how well equipped you are to do his kind of printing, etc.

So now with your list of *all* your possible customers, you should adopt similar methods. You don't shoot big game by firing loads of birdshot into the bushes. Instead you take deliberate aim at your game and fire death-producing bullets. So in your advertising you are going to aim at each one of these possible customers. You are going to send result-bringing sales-talks.

In another article, in the next issue of THE INLAND PRINTER, I'll explain how to compose the right sort of sales-talks, and how to use this mail-list. In the meantime make up your list. Start at it. Begin in that way your systematic advertising.

Printers' Beatitudes

Roscoe E. Haynes

Blessed be the man who "knocketh" not continually: he shall be known as a loyal workman, who taketh pride in the product of the house.

Blessed be the man who followeth instructions faithfully: he shall be considered dependable and a man to be trusted in emergencies.

Blessed be the man who seeth not the faults of his fellow workmen: may his blindness become an example to those who have little time for their own work while criticizing that of others.

Blessed be the man who cleaneth his hands well before he wipeth them upon the towel: even the devil shall rise up and call him blessed.

Blessed be the man who keepeth his thin spaces properly assorted: may his quad-box be always running over. Amen.

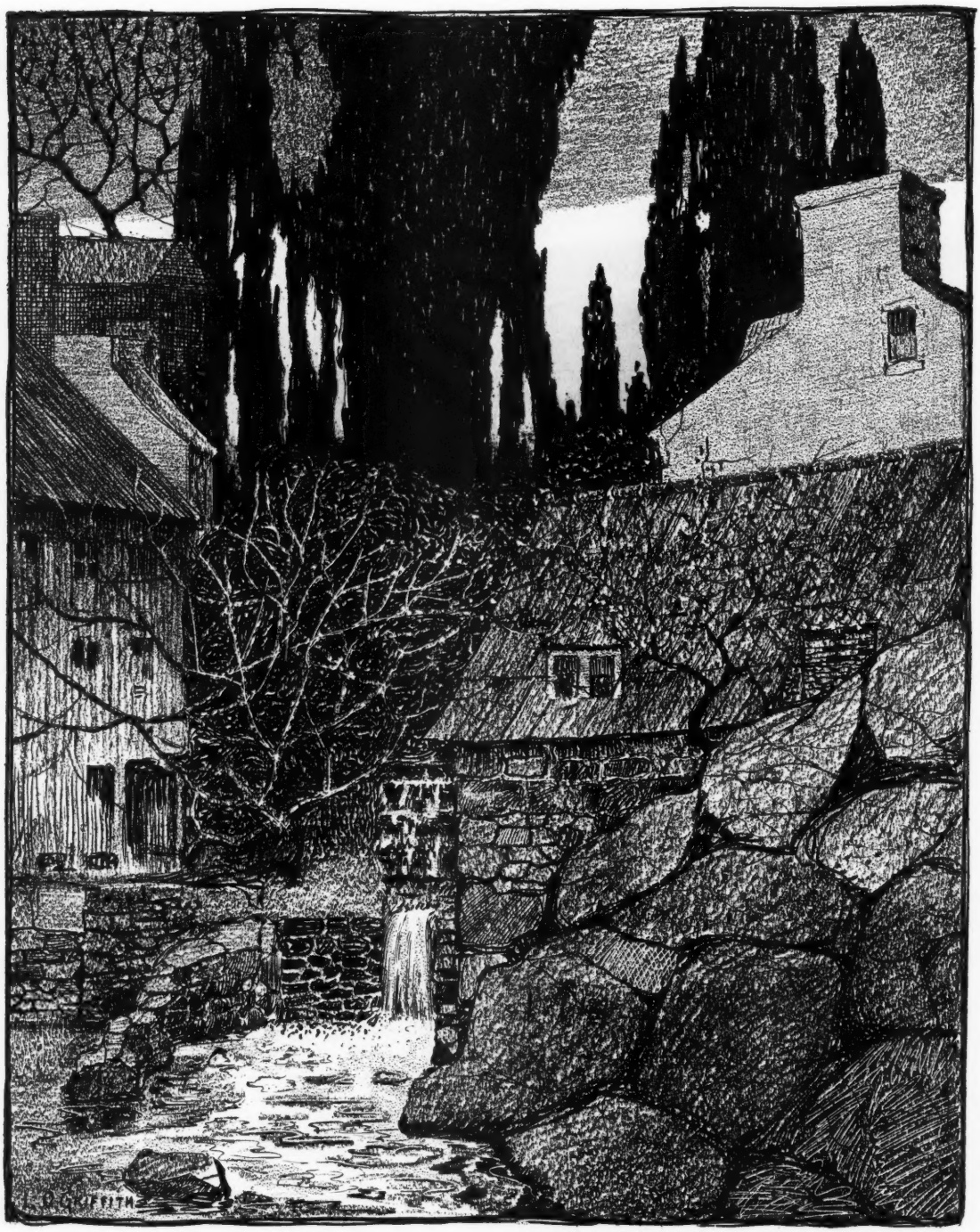
Blessed be the comp. who spaceth his lines properly: he shall be in good repute among his fellow servants.

Blessed be the man who is cleanly: he shall be commended therefor by the boss and the board of health. Selah.

Blessed be the man who borroweth not, nor lendeth: he will have few arguments and many friends.

Blessed be the man to whom a suggestion cometh not amiss: his progress shall be marked and his success sure.

Blessed be the man whose mind is upon his work: yea, he shall be thrice blessed in that he produceth good work, annoyeth not his associates and getteth much enjoyment from his daily tasks.



TWO-COLOR DECORATIVE DESIGN

By L. O. Griffith
Palette and Chisel Club
Chicago

EDITORIAL

SKILLED labor is the highest-priced item that goes into printing ordinarily, and this consideration possibly prompts a subscriber to write us to inquire if there have not been instances where indebtedness for printed matter has been considered as indebtedness for labor in bankruptcy cases and entitling the claim to be placed on the list of preferred creditors. Have any of our readers any light to offer on this?

EXPRESSION of a wish for a Happy and Prosperous New Year is conventional, and at this season comes "trippingly on the tongue." To wish is one thing, and to wish and work for the thing wished for is another. Psychological analysts sometimes submit the proposition that charity, helpfulness, benevolence — all such virtues — are but forms of selfishness — that is to say, in the application of these virtues self overshadows the object of the action. But without arguing about these refinements of motives more or less obscure, THE INLAND PRINTER has a very ardent wish that not alone you, dear reader, shall have a Happy and Prosperous New Year, but that all the world and his wife and children shall have the same blessing — not only wishes it, but has its coat off and is working for it, for better times, better ways, and greater happiness — bromids of course, but bromids with pep.

Congress and the Postal Rates.

The latest advice we have from Washington is that prominent members of the Postoffice and Post Roads Committee are of the opinion that no action will be taken on second-class postal rates during this session. There are two reasons for this conclusion. One is that Congress has too much business of a more urgent nature on hand; the other, that the election having somewhat unexpectedly changed the political complexion of the Senate in the next Congress, the dominant party in the House prefers to wait until after reorganization, when the House expects to receive more friendly support from the Senate. Meantime it will not do for us to forget that the regulation of postal rates is a matter of first importance to the trade. It is also well to remember that it is difficult to forecast what any large body of men will do, and a moribund congress is no exception to the rule.

Then there is the possibility of the question of shipment by freight of certain second-class journals coming to the front, and with few exceptions the trade is opposed to that method. It is repugnant to the American commercial idea of using the quickest and best means rather than the worst and slowest. We also contend that the saving of a million or so dollars to the department is not comparable to the loss and annoyance caused readers, advertisers and publishers.

The freight-shipment question is distinct from that of rates; consequently it is well to keep the printorial ear to the ground, so that the earliest rumblings of proposed legislation may be detected.

Keeping in Personal Touch with Employees.

An interesting picture of three-score years in the printing business is presented in a booklet issued by Hazell, Watson & Viney, of London, England. Measured by standards in our new and growing country, age alone would give the house commanding distinction. The booklet refers to that phase of the subject but incidentally, for its mission is to tell the world about the welfare work conducted at "Hazell's," as the house is popularly known to its English friends. As far back as thirty years ago the firm foresaw some of the weaknesses in the present industrial system, where it is physically impossible for employers to know employees, or vice versa, and where the wage-earner may be chained to a dull, monotonous task. The effects of these conditions are now generally recognized, but surely Hazell's can be excused for pointing with pride to its many old-established welfare institutions. The firm has one thousand four hundred employees distributed in factories at three different places — two in seething London, and one in Aylesbury, a small place. Illustrative of what the firm has been doing, it started a provident fund in 1879. In June of this year that fund had six hundred members and a capital of about

$72,000. This has come principally from the firm, and the money is used to provide pensions, in cases of exceptional sickness, calamity or accident.

There is also a "thrift fund" to aid employees who may need additions to their own savings in order to make a desirable investment, and about $65,000 has been loaned in this manner. Pensions and sick funds, recreation clubs and even a flower show for the people at Aylesbury are also among the company's activities.

In a foreword to this interesting little volume, the senior member of the firm refers to the different social conditions existing in London and in Aylesbury. In the metropolis the homes of the employees are widely scattered, and it has been found difficult to establish the same sort of social spirit that comes quite naturally in the smaller town. There the lives of the people cross and recross in the leisure hours. In London their relations cease when they leave the office door.

Such circumstances as these explain at a glance changed conditions we were wont to call "industrial phenomena," and this is an effort to produce conditions approximating the old personal touch and fatherly care of employees of ancient times. So far as we recall at the moment, Hazell's is the most comprehensive attempt that history records, in the printing trade at least.

Good Work of the Ben Franklin Club.

Elsewhere extended mention is made of the booklet "Ben Franklin Cost Methods." Issued by the Cost Commission of the Ben Franklin Club of America, it and the systems it explains are distinct and particularly happy contributions to the literature and machinery of printing-office efficiency.

Designed for "owners of shops not operating cylinder presses," it appeals to the right class—the class that includes the beginners. The energy and enterprise that produced the book may be relied on to get it under the eyes of those for whom it is intended. With this class interested and learning costs, the revolution will have begun. The small fellow of to-day is the big fellow of to-morrow. When the journey is started right the young printer will not travel along the cut-rate route. Success will mean a substantial profit-making business, and in the making of it the trade generally will not suffer by unjust, unfair and ruinous competition.

The Ben Franklin Club of America has our hearty congratulations on its latest effort. If it gets these pamphlets in the hands of those for whom they are intended, and never does anything else, the club will have justified its existence.

The New Religion.

The churches seem to be in earnest in their quest for the masses. If so pretentious an organization as the Federal Council of the Churches of Christ in America voices the ideas of the church membership, then the Christian social and economic program will approximate an old-fashioned "labor" platform. In the opinion of the Federal Council, in order to fulfil their mission, churches must, among other things, stand for—

The abolition of child labor;

Abatement and prevention of poverty;

Protection of the workers from dangerous machinery, occupational diseases and mortality, and against the hardships of enforced unemployment;

Compensation for aged and injured workers;

The principle of conciliation and arbitration in industrial disputes;

The gradual and reasonable reduction in the hours of labor to the lowest practicable point;

A living wage as a minimum in every industry and for the highest wage that each industry can afford; and

The most equitable division of the product of industry that can ultimately be devised.

This is all declaratory, of course. Liberal-minded employers who are church members will go along in the same old way, principally because it is the only course they can pursue, as social and economic problems can not be solved by individual action. Old curmudgeons among churchmen will probably sweat their employees as of yore, because that is the method by which they are accustomed to win success. The great mass of employers, however, will cultivate a more friendly mental attitude toward the ideas promulgated by the Federal Council, and probably assist in bringing about the reforms whenever rational opportunity occurs. The minority of employers—the curmudgeons—will find public opinion in direct opposition to them, and as they pass away they will leave very few similarly minded persons among their successors.

Some will discern in this attitude of the evangelical churches the glimmering of a new order of society. More than a generation ago the distinguished humanist and economist, John Stuart Mill, said it was time the world was discussing the proper distribution of wealth rather than the increased production of it. As voiced by Governor Osborn, of Michigan, the Federal Council seems to be actuated by the same idea. Recently he said: "Our forefathers built up a prosperity that was of necessity material, perhaps sordid. It is now our task to acquire the arts and

to pay attention to ethics. It is our duty to let religion escape from the bounds of the four walls, to make it practical and efficient, to turn it into a seven-day affair and to reach the lowly as well as the prosperous."

Teaching Journalism.

What is journalism? Does it include a knowledge of the financial conduct of a newspaper or magazine? The second question was put squarely before the conference of teachers of the various university schools of journalism, held in Chicago recently, and it is to be regretted that time did not permit a thorough discussion of the subject. Prof. Merle Thorpe, of the University of Kansas, took the position that students should be given a practical training in the cost of publication, while Dr. Talcott Williams, of Columbia University, urged that the efforts of the schools be confined strictly to the teaching of journalism as an institution quite apart from business management. Others were undecided as to which course should be pursued.

We are of the opinion that Professor Thorpe is right in his conclusion that journalism, in its broader sense, comprehends more than the ability to write, to edit and to discriminate between the good and bad in editorial policy and news features. The great majority of editors in this country own, in part at least, the journals they edit. Their success as journalists depends as much upon their business management as upon their editorial ability. And these two qualifications can not be separated if we are to consider the effect of the editor's opinions upon his readers.

The chief purpose of every publisher is to exert a wholesome influence in his community, and this can not be accomplished, except in a lesser degree, if the publisher is known to be a failure in the management of his own business. On the other hand, where material prosperity attends the conduct of a newspaper the editor commands greater respect for his editorial opinions, and thereby is enabled to wield a more effective influence in the discussion of public questions and of all matters of direct interest to his fellow townsmen.

In the printing business we are urging employees to take up the study of costs, on the principle that every practical printer should have an ambition, some day, to own and conduct a business of his own. Is it possible that young men who enter journalism as reporters and special writers, on a stated salary, do not as a general rule cherish the hope that at some future time they may be both editor and proprietor?

If schools of journalism are founded with the sole aim of training men as professional writers for the great metropolitan dailies, it probably will be a waste of time and energy to inject into their curricula courses bearing on the cost of publishing. But we believe the universities will miss their greatest opportunity for rendering service to American journalism if they shall leave out of consideration the importance of the country press and the most pressing needs of the country editor.

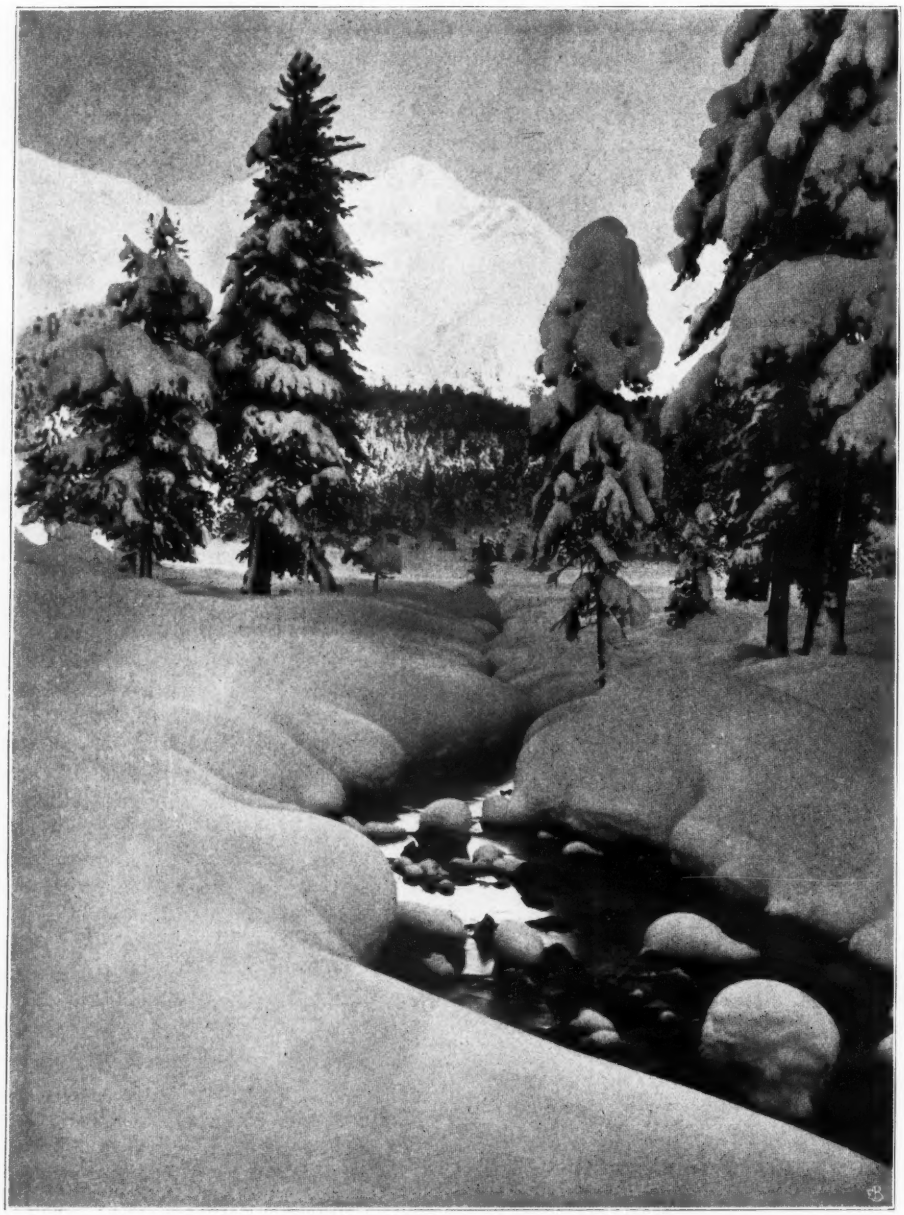
The Apprentice's Opportunities.

Apprentices will find a new and interesting proposition in the department devoted to their interests in this issue. One of the weaknesses of many meritorious mechanics and artisans is a certain diffidence or modesty about their work. If they accomplish something that makes them proud, they are content to let it be known in the shop or among friends and acquaintances, who necessarily are comparatively few. This is a manifestation of the dignity that comes from the consciousness of having accomplished something —of having added to the material and esthetic wealth of society.

THE INLAND PRINTER desires to bring the work of ambitious apprentices to the front, and to cooperate with them in developing their latent ability. The future of the printing trade rests with them, for they must pass their skill and taste on to those that follow.

We would not have artisans blatant mouthers about their performances, for that might lead to a dishonest attitude of mind incompatible with the production of good work. We do, however, believe they should get in harmony with the spirit of the age and do more advertising. The factory conditions that necessarily prevail in large printing-offices are not conducive to development along these lines. The worker is a cog in the machinery, and it is difficult—sometimes impossible—to maintain individuality. This tendency to efface the individual must be met. Apprentices should be encouraged to step in the limelight more than has been their wont. Habits formed in youth persist throughout life, and a little enterprise of the right kind may open the way to promotions. As an incentive to apprentices to exploit their work by sending specimens, THE INLAND PRINTER will issue a "Certificate of Excellence" to all apprentices submitting meritorious designs.

The compositor's trade affords splendid occasion for letting the producer's work shine in the open, and we trust more and more the worker will take advantage of his opportunities, and that the youths will be quick to grasp this particular opportunity.



Half-tone engraving from a double-tone *(doppeltonefarbe)* advertisement of Michael Huber, Munich, in *Schweizer Graphische Mittellungen.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE PRINTER AS A CHURCHMAN.

To the Editor: MANSFIELD, PA., Nov. 21, 1912.

I read with great interest "From Proofroom to Pulpit," in the November number of THE INLAND PRINTER. This



EDWIN S. COLES,
Another versatile printer who creditably fills the pulpit of a Protestant Episcopal Church.

because I am a printer and a churchman, and that Mansfield, Tioga county, Pennsylvania, my home, furnishes a parallel case.

Several months ago, when St. James' Protestant Episcopal Church was deprived of its rector by resignation, Edwin S. Coles, for several years "lay reader," took hold of the work and has continued it with signal success in all departments.

Mr. Coles is a member of the vestry, is the church treasurer, a printer, and owner and editor of the Mansfield *Advertiser*, one of the best local newspapers in Pennsylvania. At various periods he has served as "lay reader" in the Episcopal churches of Troy, Canton, Tioga, Lawrenceville, and Antrim, Pennsylvania, and Corning, New York, and Cripple Creek, Colorado.

Mr. Coles is an excellent reader and an earnest worker. That he finds time, in addition to his other activities, to do the work of a rector is evidence of his versatility, and of his devotion to the church of his choice and the cause for which it battles. J. H. G.

FOES TO EFFICIENCY.

To the Editor: NEW YORK, N. Y., Nov. 20, 1912.

I have read with more or less amusement and sympathy the reasons advanced by the men responsible for their lack of success in carrying out their ideas of efficiency in the modern composing-room, and it seems to me that they have all missed one of the greatest obstacles and one of the most common ones as well. We are now, as printers, just climbing the fence between uncertainty and certainty in the matter of cost of production and between haphazard methods and cost systems. In ninety-nine cases out of every hundred in the larger shops the proprietor of the shop is acting as his own superintendent or has delegated the work to another member of the firm, in case of companies. These men have had actual working experience in their own offices, in the days of five or six men plants, and while they carry "system" and "costs" at every stage of the game they insist on maintaining many of their antiquated ideas, because "it is the *way I* used to do." The larger part of these men are, from a point of actual experience and knowledge, no more fitted for the positions they hold than the greenest apprentice in the shop. There is a better day coming, of course, but it will be after the passing of the printer of yesterday who owns the shop of to-day—when the young men of to-day who are learning the safe foundations of their business shall have assumed the management of affairs, and who will not, as is now so often done, tie the hands of the various department heads and still expect them to produce "to-day" results from the antiquated methods of yesterday.

Another really "nice" feature of the big shops is the large number of relatives of the "front office" scattered throughout the plant. The foreman will be told that he is

not expected to use any different methods with them than with the other employees. But they always consider themselves favored ones, and, if compositors, they will do as they like regardless of either the directions on the job envelope or the instructions of the foreman, and, if their work is marked up for correction, will wait until the "old man" comes around and then show him "what they are doing to his proofs." And the foreman *always* gets it in the neck. In the linotype department and other machine departments the "relative" must have charge regardless of ability, and what the foreman wants and what he gets are two vastly different things. So it is all through the plant — and yet we are expected to get results at every turn.

Like most of the other fellows, it would not do to have my views get back to the employees, but it is a thing we are "up against" all the time and is a serious handicap to any man in charge of a department. A FOREMAN.

PRIVATE PRINTING PLANTS.

To the Editor: CATAWISSA, PA., Dec. 9, 1912.

We note with a great deal of appreciation your answer to query No. 1349, as to the matter of establishing a private printing plant. A few more straight-up-and-down statements of cold, plain facts, such as you make in this answer, would be a good thing for printers and buyers of printing all over the country.

The matter has appealed to us so strongly at this time, that we have written the party a small addition to your statement. H. R. VON DORSTER.

COST SYSTEM IN AUSTRALIA.

To the Editor: PERTH, AUSTRALIA, Oct. 12, 1912.

It may interest you to know that a reliable cost system will be in force in this city before the New Year, and the whole of the commonwealth of Australia, I believe, will be in line by the end of 1913. Strenuous efforts will be made to that end. We have Typothetæ in all the metropolitan cities on the mainland — Sydney, Melbourne, Brisbane, Adelaide, Perth, etc. A resolution was carried at the recent conference in favor of interstate typothetæ. This is the final link. A uniform cost-finding system will complete the structure. R. M. COCHRANE.

HIS MOTHER'S CRIME.

A guild of godparents to save children from incongruous names is being suggested. The late Canon Bardsley, author of a book on English names, told the story of what was probably the most idiotic name ever bestowed upon an unfortunate infant. A woman had her son baptized What, for no other reason than to cause amusement in future years, when, being asked his name he should reply, "What." — *London Chronicle.*

A TEAR SPILLER.

"What do you do when you forget your lines?"

"I just repeat the multiplication table in a muffled voice," said the emotional actress. "I had the house in tears the other night over nine times nine are eighty-one." — *Washington Herald.*

WHERE IS HE.

"Pa, what is a *rara avis?*"

"A Democrat, my son, who doesn't think he's going to get some sort of job soon." — *Birmingham Age-Herald.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

FIRE on October 15 caused a large loss in the printing-office of the noted firm of Eyre & Spottiswoode, in East Harding street, London. It was with great difficulty that all the employees got safely out of the burning premises.

THE establishment of a government printing-office for England is being agitated. The government spends yearly about $1,750,000 for printing. Because of the new employees' insurance system, it is believed this year's printing bill will reach $4,500,000.

MR. G. K. FORTESCUE, keeper of the printed books at the British Museum, died October 26, aged sixty-four. During his forty-two years' connection with this institution he saw it increase to a library of almost four million books, its rival at one time being the Bibliothèque Nationale et Paris.

THE London *Times*, which for a long time used type cast on the Wicks rotary caster and had it set by Kastenbein composing machines, has discarded these and now uses the monotype machines. It is said that the *Times* was started in 1785 by Walker, mainly with the object of trying out an extensive system of logotypes which he had devised. Logotypes, however, soon proved themselves impractical.

THIS great compliment has been given to an author: "Mrs. Barclay is an almost priceless possession for a publisher. Her copy is in a handwriting so neat that nothing is gained by typewriting it, and she gives no trouble with her proofs." Her latest production is "The Upas Tree." In less than three weeks from the receipt of its manuscript by the printer the edition was issuing from the bindery.

THE Royal Commission on Public Records has just issued a report in which it argues against the practice of giving work always to the lowest bidder, as this results in many disadvantages — for instance, bad binding, bad paper, inaccurate composition, poor proofreading (especially in foreign-language matter, such as Latin, Anglo-French, etc.). By the time a printing-house was trained up to the requirements of the public-record work the contract is let to some other house. Six different concerns have had a turn at it since 1897. The commission desires quality in preference to cheapness — which is not to be expected when one goes shopping for printing.

FROM now on, as reported in the craft journals, fifty will be the recognized number of hours for a normal week in "fair" printing-offices in London. Mr. C. W. Bowerman, member of parliament and the parliamentary secretary of the London Society of Compositors, put a question on the subject before the House of Commons, on October 29, and was informed that the board of trade had carried out a full investigation into the conditions of the printing trade in the metropolis, and reported that fifty hours may now be accepted as the predominant working week within the meaning of the "fair-wages" clause. After consultation with the Fair Wages Advisory Committee instructions had been given the Stationery Office to be guided accordingly in the making of future contracts for printing.

GERMANY.

THE printers of Dresden recently celebrated the fiftieth anniversary of the Dresden Typographical Union.

THE cable on December 6 announced the appearance of *Das Kleine Nacht-Journal*, Berlin's new night paper, which

is intended for the patronage of theater-goers. It goes to press at 10:30 P.M.

SIXTEEN printers in Badisch-Rheinfelden became sick recently through being poisoned by eating impure margarin.

BECAUSE of the increase in the cost of labor, fuel, taxes, insurance, etc., the German manufacturers of wrapping-paper have recently raised the prices of their products.

DURING the third quarter of 1912 there were two hundred cases of confiscation by the authorities of printed matter — books, newspapers, catalogues, cards, notices, pictures, etc.— because of their unlawful content and character.

AT a recent bidding for the bill-posting privileges of the city of Leipsic these were awarded to Messrs. Bär & Hermann, who bid 95,000 marks ($19,610) per year, which is 20,000 marks more than was paid the city for the concession the past year.

TO HONOR the hundredth anniversary of the invention by Koenig of the power press, the Berlin Society of Printing Pressmen held a celebration and an exhibition, on October 21, in the large hall of the *Neue Welt*. Songs and speeches by craftsmen were part of the program. An interesting collection of printing machinery, including a press capable of turning out fifty thousand copies per hour, made up the exhibition.

A MUSEUM of writing, to be either at Dresden or Leipsic, is a project before the government of Saxony. There is a private museum of this sort at Berlin, established by Herr Rudolf Blanckertz, head of Heintze & Blanckertz, the steel-pen manufacturers. Here one finds Babylonian many-thousand-year-old cuneiform tablets, Egyptian papyrus rolls, East Indian palm-leaf books with incised script, pencil-brush writings from China and Korea, Arabian Koran manuscripts, Greek writing tablets, Roman bronze pens, the stylus of the Greeks, and all the writing materials of modern times.

AS A result of the agitation begun by *Die Brücke* (a society for the "organizing of intellectual endeavor," with headquarters at Munich) in behalf of a universal system of standardized book-page sizes, a number of firms and organizations have announced their adoption of the scheme as arranged by Dr. Wilhelm Ostwald. Among these are the publishers of Richter's "Reiseführer," a series of sixty different guide-books for various countries and cities in Europe; the International Association of Chemical Societies, having fourteen branches and eighteen thousand members; the International Ski Association; the royal and university printing-office of Dr. C. Wolf & Sohn, at Munich; the official reports of the Royal Technical Investigation Board, Vienna; the Otto Perutz Dry Plate Works, at Munich, which will use the new standard-page dimensions not only for its catalogues, labels and other printed matter, but for photographic films, dry plates and stereopticon slides; and the directors of the Swiss National Exposition, to be held in 1914, have advised exhibitors to confine their printed matter to these systematic page-sizes, as assuring a longer preservation of their cards, circulars and booklets by those who receive them. For the information of those who may be interested (and perhaps willing to follow suit) the card and page sizes for general use (as trimmed) are: Format No. 5, 4 by 5.66 centimeters; No. 6, 5.66 by 8 centimeters; No. 7, 8 by 11.3 centimeters; No. 8, 11.3 by 16 centimeters; No. 9, 16 by 22.6 centimeters; No. 10, 22.6 by 32 centimeters; No. 11, 32 by 45.3 centimeters. A metric rule doesn't cost much, and will give one an understanding of metric linear measurement.

FRANCE.

OF the issue for Sunday, October 27, the *Petit Parisien*, of Paris, printed 1,935,000 copies, perhaps the largest one day's output ever reached by any daily in the world.

THE *Figaro* publishes the statement that underwear (even hosiery), especially for sportsmen, aeronauts, automobilists, etc., is now being made of paper — of a thin, tough, Japanese variety. Vests of various ornate designs are also made of paper.

A NUMBER of former pupils of the *Ecole Estienne*, the noted graphic arts school at Paris, have formed an association, under the name of La Société amicale et de Secours mutuels des anciens Elevés de l'Ecole Estienne, for social intercourse and assistance in case of need.

SEVENTY departments of France boast of having paper manufactories. Their 619 machines give a daily product of 2,890 tons of paper. The department of Seine-et-Oise has 45 machines and a daily output of 374 tons. Its proximity to Paris explains its predominance. Yet France has to import much paper and cardboard. In 1911 such material to the value of 38,035,000 francs ($7,340,755) came in from abroad.

AUSTRIA.

THIS month, January, the Austrian Graphic Association will hold an international exposition of calendars, in Vienna.

THE central or head organizations of labor unions in this dominion have a hard time of it, as the diversity of tongues spoken in it necessitates the issuance to the local branches of letters, circulars, bulletins of information, etc., in the various languages. According to a census taken on December 31, 1910, of a total population of 27,963,872 in Austria, 9,950,266 speak German, 6,435,983 Bohemian, 4,967,894 Polish, 3,518,854 Ruthenian, 1,252,940 Servian, 783,334 Italian, 275,115 Roumanian and 10,974 Hungarian.

THE working bookbinders at Cracow, in Austrian-Poland, are nearly all Jews and are poorly paid. They have just entered into an agreement with the employers, that the minimum weekly wage be as follows: Immediately after concluding apprenticeship, $3.05; after one year, $3.45; after two years, $4.05. The highest-class hands, such as gold-finishers and edge-gilders, now get as much as $5.70 (previously, $4.05). Women learning the business get, after the first month, 16 cents a day. The working day is 9¾ hours up to the end of 1913; after that 9½ hours. Overtime is paid from thirty-five to fifty per cent extra.

CHINA.

THE secretary, Chow Hi Chu, of the Chinese embassy at Rome, with the assistance of his undersecretaries, Houang and Cheon, and the cooperation of Prof. Rivetta de la Solonghella, of the University of Naples, a linguist proficient in many languages, has worked out a new alphabet for the Chinese language, to replace the old. As there are in this language sounds which are not to be found in any European language, no European alphabet could be taken up as it stood; hence a new one had to be devised, and letters were taken from the Roman, Greek and Russian alphabets, to which a large number of new terms were added. The "modern" Chinese alphabet thus made up consists of forty-two letters, of which twenty-three are vowels and nineteen consonants. The vowels a, e, i, o, u, are taken from the Roman; epsilon, upsilon, chi and omega

from the Greek; the signs of tch, ts and ch from the Russian. For the sounds which are transliterated by oué, ouei, ouo, oa, yao, yeou, yè, qiou, eull, which Europeans can not pronounce correctly, there are new signs. It is claimed that this new alphabet is heartily welcomed, especially in southern China, and has great prospects of final success, the belief being that the government will soon officially adopt it.

TURKEY.

CONSTANTINOPLE possesses a great prize in the library of the Hagia Sophia, which has only recently (after the inauguration of the parliamentary régime) been opened to the view of the public, including foreigners. It was begun in the reign of Sultan Mahmud, about the middle of the twelfth century, and there is none other like it in the world. It comprises two thousand volumes, all in manuscript, with not a single printed work. A small room in the Hagia Sophia enshrines it, where it is well guarded against theft and fire. The intellectual content of the books may be said to be wholly unknown, as there are but few who can boast of having read any of them. They are said to be very difficult to decipher. The majority of these manuscripts are believed to be over three thousand years old, and each volume is valued at not less than $7,500 to $8,000. The entire library would thus be worth from $15,000,000 to $20,000,000. A number of the books are written by their authors, and in the language which Turkish savants look upon as their classic speech.



THE NEW APPRENTICE AND THE I. T. U. COURSE.

Half-tone from a half-tone in the Christmas Annual of the *Otago Witness*, Dunedin, New Zealand.

SWEDEN.

AT the recent celebration of the seventy-fifth year of its existence, the printing and publishing house of Albert Bonnier, at Stockholm, divided the sum of 75,000 kroner ($20,100) among its employees. Such as had been with the house over ten years received the equivalent of three months' wages, and those of shorter-service terms proportionate amounts. On the day of jubilee the entire force was also given a feast in a big tent on the residence grounds of the proprietor.

BELGIUM.

JEAN DUMONT, who for twenty-four years has been the director of the Brussels Trade School for Printers, has resigned that office, because of his advanced age.

THE Musée du Livre (book museum) at Brussels held a graphic-arts exhibition on October 24 to December 15 — on week days from "10 to 18 o'clock," and on Sundays from "10 to 16 o'clock."

RUSSIA.

A CONSULAR report states that the number of male employees in the printing and allied trades in Moscow is 4,875, and of females 869. The wages vary from 10 rubles ($5.15) to 30 rubles ($15.45) a month, over forty-four per cent of the men receiving the latter wage. A few compositors receive as much as 100 rubles ($51.50) per month.

ITALY.

BECAUSE of a strike of the compositors and pressmen in Milan, on October 28, no papers could appear. The strike lasted but one day, and negotiations are now going on to come to an agreement upon the wages and other matters in dispute. Altogether thirty-five hundred employees were affected.

SPAIN.

WITH the purpose of perfecting arrangements to organize a central printery proprietors' association, 127 delegates from all parts of Spain met recently at Madrid. The matter had previously been agitated at a printers' congress in Barcelona, in 1911.

NORWAY.

IT is said that Queen Maud, of Norway, devotes a portion of most days to the art of bookbinding. She is skilled in every part of the work, from the actual binding of the leaves to the finest tooling that can be done on leather.

Written for THE INLAND PRINTER.

A PRINTER-SCIENTIST-FARMER CANDIDATE FOR THE PORTFOLIO OF AGRICULTURE.

BY C. A. HARTMAN.

THE only remaining Bureau Chief with the rank of Assistant Secretary, appointed by the last Democratic President of the United States — Grover Cleveland — is Prof. Willis L. Moore, LL.D., Sc.D., Chief of the United States Weather Bureau. Professor Moore is also a union printer and has been since he became a journeyman, in 1874. His affiliations have been with the typographical unions of Elmira, New York; Burlington, Iowa; Chicago, Illinois, and Washington, D. C., and he is now an honorary member of Columbia Typographical Union, No. 101, of Washington.

At a dinner held in the Café Boulevard, in New York, the week preceding election day, members of Big Six Typographical Union, officers of the Central Labor unions of Manhattan and Brooklyn, and affiliated organizations, concluded that Professor Moore would be an ideal Secretary of Agriculture, and inasmuch as his time, money and good will have always been at the command of organized labor, especially the printing trades, the workers in the rank and file of Democracy would urge upon President-elect Woodrow Wilson, the wisdom of the appointment of Professor Moore.

The unions all over the country have taken the subject under advisement, and while printers are proverbially shy on the question of indorsing candidates for office, the response to the Moore indorsement has been almost universal.

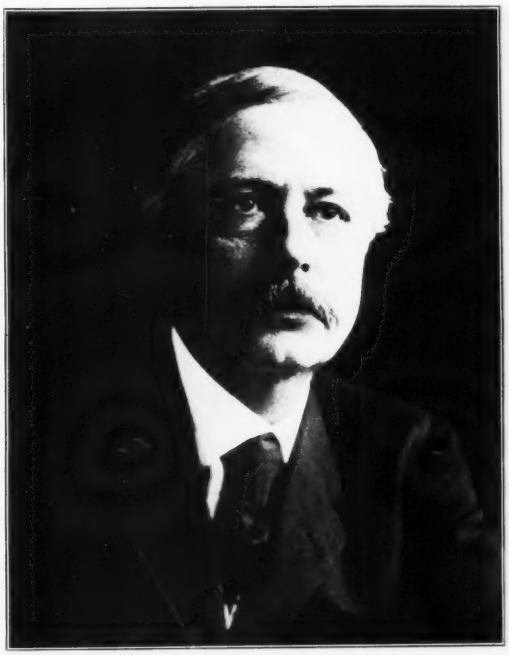
Prof. Willis L. Moore has been Chief of the U. S. Weather Bureau since 1895, and has frequently been Acting Secretary of Agriculture. He was born in Scranton, Pennsylvania, in 1856. For many years he has owned, lived on and operated a large farm in Montgomery county, Maryland. He has ten thousand fruit trees, most of which have been pruned with his own hands. He raises thoroughbred draft horses and hogs, and successfully does general farming.

He spent most of his early life in or near Binghamton, New York. At the age of eight years he joined his father, who was then an officer with Grant's army at City Point, and sold newspapers to the troops in the field up to the outside lines surrounding Petersburg and Richmond. He served a four years' apprenticeship in the office of the Binghamton (N. Y.) *Republican*, and received his education in the public schools of Binghamton, by private tutoring and independent study. While working as a compositor and pressman in the printing-office of the Weather Bureau he was pursuing his studies of the natural sciences, and received aid from the scientific staff of the Weather Bureau. He is now recognized as one of the leading meteorologists of the world. Last year he was one of the lecturers before the Royal Institution of London, giving there a course of lectures that attracted the favorable attention of the leading scientists of Europe.

He rose through each successive grade of the meteorological service until in 1894 he was appointed professor of meteorology as the result of an open competitive examination, there being twenty-two competitors.

While known to be a strict disciplinarian, he has worked out and inaugurated in the Weather Bureau a system of promotion, based on merit and intellectual development, that carries the spirit of the civil-service law far beyond the letter of that act.

Norwich University has conferred upon him the degree of LL.D., and St. Lawrence University the degree of Sc.D. He was president of the National Geographic Society from 1905 to 1910, and was vice-president during the same period of the Washington Academy of Sciences. He is a fellow of the American Association for the Advancement of Science, and of the American Geographical Society. He is an honorary member of the Royal Meteorological Society of England and of the Meteorological Society of Austria. He is president of the Washington Aero Club, a member of the Cosmos and Chevy-Chase clubs, and a nonactive member of the Washington Press Club. He is the author of "Moore's Descriptive Meteorology," a standard text-book for colleges. He is also a contributor to scientific publications, a lecturer and public speaker.



WILLIS L. MOORE,

Well-known printer and Chief of the United States Weather Bureau, who is prominently mentioned for the office of Secretary of Agriculture under the new administration.

SUCCESS ASSURED.

Chicago has a school for brides. If it guarantees every graduate a position it is bound to become the most popular institution of learning in the country.— *Cleveland Plain Dealer.*

GENTLE KNOCK.

Tody — "Jennie tells me young Woody proposed to her last night."

Viola — "I don't think I know him. Is he well off?"

Tody—"He certainly is. She refused him."— *Tit-Bits.*

AT OUR JOKES.

He who laughs last is an Englishman.—*Princeton Tiger.*

Written for THE INLAND PRINTER.

OFFSET PRINTING.

BY R. O. VANDERCOOK.

OFFSET printing might now be called the new art in printing. Through the selling efforts of the makers of offset presses, printers generally have had their attention arrested by this comparatively new art—new, because it is only very recently that the art has been simplified and improved so that the average printer can consider the advisability of utilizing it.

What is offset printing? Every printer knows what offset on a job is — an evil that must not be allowed in a print-shop. But it was found that if the principles producing the destructive offset were rightly followed out, the same could be used for creative work.

Like almost everything else that has changed the old way of doing things, the beginning was the result of a blunder or accident, or both.

As I understand it, the combination of circumstances that started the offset development was about as follows:

An old cylinder press doing cheap work with a rubber tympan;

A careless feeder;

A pressman with an inventive turn of mind.

The pressman observed that the offset (caused by frequently missed sheets) looked better on the back than the job did on the face. Everybody doing offset work now knows it does, if the stock, form and ink are right. These essentials just happened to be right when the inquiring pressman observed it.

Of course, the print read backward. To utilize the idea practically the form should read the reverse of the ordinary type-form. I noticed in the last issue of Barnhardt Brothers & Spindler's catalogue that there are a few fonts of type shown called offset type, the face of the letter reading the reverse of ordinary type. I will not say now that the time will come when typefounders will cut all their letters for offset printing as well as for direct type-printing. No one can tell what the final outcome of the new art will be. The reading of the form could be reversed by photography and the zinc-etching process to bring the letters in relief.

But lithograph presses did not use type in relief. A "transfer" was made to stone. To-day practically all of offset printing is done by means of methods evolved from the principles of lithography.

For the benefit of the printer-apprentice (and the good trade journal should keep him ever in mind) we will go into the A B C of lithography. Lithography is possible only because of the fact that oil and water will not mix. All lithographing presses have cloth-covered rollers for dampening the stone and skin-covered rollers for inking the transfer. The moisture adheres to the stone wherever there is no ink. The transfer, being covered by an oily ink, does not take the moisture from the dampening rollers. When the form passes under the inking rollers the ink will not adhere to the moist parts of the stone and adheres only to the oily surface of the transfer, thus producing a clean print without the use of type or lines in relief. When a transfer is made for offset purposes, the transfer is reversed so that it will print right. Most offset presses to-day are of the rotary principle. The form, or, more properly speaking, the plate with the properly prepared transfer, is put on a cylinder. I understand that attempts have been made to make a curved stone. It would work, but the expense of the stone and the machine construction needed to carry the stone were much more, and not any more efficient, than the zinc plates now used.

At first, aluminum was used and it worked satisfactorily. It is said that an experimenter who was out of aluminum tried zinc, and now everybody is using it. Zinc, ungrained, will not do so well as stone in the matter of dampening. Graining the zinc gave it the necessary tackiness so that it would hold the moisture. To grain a sheet of zinc it is placed in a "grainer," a machine of very simple construction, consisting of a wooden tray which is given a horizontal "jiggling" motion. On the top of the zinc to be grained in the grainer are placed a lot of marbles. These marbles rattle around on the zinc and produce the graining.

Good lithograph stone is becoming scarcer and scarcer and more expensive, and the discovery that, for offset printing, zinc was better than stone was of great value.

A common method to make transfers of type-forms for offset work is to take a perfectly printed copy made on transfer paper with transfer ink on a modern printers' proof press or job press, then lay the printed transfer face down on the zinc and transfer the impression by very heavy pressure to the zinc. The transfer paper is then soaked off the zinc with water, leaving the ink on the zinc. The zinc is then dampened and inked by hand and examined to see that all details are brought out. An offset proof press will soon be on the market to enable a proof to be taken from the transfer without the expense of putting it on a regular press. This machine will also be useful for print-reversing and will do away with the use of transfer paper in many cases.

In transferring delicately lined cuts and engravings it has been found that a direct transfer by photography to the zinc gives the best results. The zinc is sensitized and the negative put in close contact with the sensitized surface of the zinc, and exposed to electric light. The zinc is "developed" in a chemical solution. The developed image will take ink, but not moisture, and will work like an ink transfer. These photograph transfers are now being made for the trade by specialists, who call the work photolithography. I do not think this is a good name, for "litho" means stone, and the process has nothing whatsoever to do with stone. Here is a chance for word-coiners to make a new word that will be more appropriate, in its derivative meaning, for the new art.

With the development of offset printing the making of photo transfers may become as much of a specialized industry as the making of half-tones is to-day.

The offset printing-press is even now a comparatively simple machine. It consists of three cylinders — one for the zinc, one for the rubber blanket, and one for the impression. Most of them have automatic feed, either attached to or a part of the machine.

There are no intricate mechanisms in the functions needed to print by offset. The ink rollers are made the same as rollers for lithograph, consisting of a wooden or metal core covered with a skin. It is even now difficult to get good skins for making the rollers. As near as I can find, there are less than one thousand offset presses in use in this country. If the use of offset presses should increase so as to approximate the number of printing-presses, inventive genius will surely find something better for offset rollers, as was found in zinc for use in place of lithograph stone.

One of the best-known makers of rubber blankets told me that the best offset blanket was not made in this coun-

try, but was imported. This offers another opportunity for Yankee ingenuity to get busy.

Offset printing was not a commercial success until inkmakers gave it their especial attention and produced a good black for offset purposes, and papermakers produced papers that were especially adapted to offset work. Papers called offset papers are now generally sold by dealers. It has only been recently that suitable inks and papers have been generally available for offset printers.

Each new advance in one art brings out advances in all the other allied arts. Photography and printing have been closely allied during the last fifteen years by the art of photoengraving, and both arts have advanced together.

Lithography and printing from relief (type, etc.) have been competitive to a degree. But the introduction of photoengraving as an aid to printing lessened the field for the uses of the principles of lithography. Now the principles of lithography have increased usefulness through the requirements of offset printing. The principles of lithography, photography and printing are now more closely bound together in the evolution of the art of offset printing.

SOME OBSERVATIONS ON COSTS BY A COUNTRY PRINTER.

BY C. L. HOBART.

(Address delivered before the Missouri Valley Typothetæ Cost Congress, at Kansas City, November 22, 1912.)

THE tentative program called for "straight talks." I know of no business in sadder need of "straight talk" — straight from the shoulder — than ours, especially in the case of the country printer. A survey of the situation presents a peculiar condition. The last fifteen years have wrought great changes in the country office. In my devil days, twenty-six years ago, the specimen-books gave estimates for country plants. Each list contained what will soon be found only in museums — an Army or a Washington hand press. The most expensive equipment was about $1,000. Those were the "good old days" when a pair of scissors and the traditional garmentful of type were all that was necessary to start a paper. Imagine such a pile of junk *living* in the average town to-day! Country offices that cost $5,000 are no longer the exception. Mr. Barhydt, of the American Type Founders Company, said the other day: "There has been a marked improvement in the quality of stationery used by country printers compared with what passed over my desk when I came to Kansas City thirteen years ago." And wages? Twenty years ago a crackerjack printer — one who could put every ornament in the shop in one job, with one or two curve lines — could be had for $9 a week. In the last five years I have been unable to get a good working foreman — one whom I could trust with my little $3,000 plant — for less than $18. Go through the exchanges on Charlie Blakesley's or "Rosy O'Grady's" desks at the *Star* office, and plenty of evidence of this change can be found. This is a bright picture, but there is another side to it not so bright. Run any one of those country editors into a corner and ask him point-blank, "Are you making any money? Does the first of the month bring any terrors? Are the visits of the type salesmen unwelcome? Does a strange 'pound' in the engine make you heartsick? Or, to speak in cost-system parlance, are you charging — and collecting — overhead, interest and depreciation?" Some of them may answer "yes," for they have accumulated a little "purple and fine linen," and could "fare sumptuously" perhaps every *other* day. But very few can answer "yes" to my star question — "Are you making real money like your neighbor, the banker, who charges off all the expense items (including a nice fat salary for himself) before declaring the dividend, all on six hours a day work?"

It is useless to dodge the tormenting question, "What is the matter with the business?" and the simple answer, "Knowledge of costs, not surmises or 'guesstimates.'" If there are no country printers here to-day, I find myself in the fix of the preacher who scolds the faithful few in his congregation for the faults of the absent many. In that event I hope something may be said that can be carried to the absent ones to arouse them from their lethargy. It is an old saying that a chain is no stronger than its weakest link. The printing business will never be on a safe footing until a cost system is in every office. The trade papers have without exception given much space to this discussion of costs, yet it is amazing the number of printers who say they can make money selling composition at 50 cents and 60 cents. Pardon the advice, but the Kansas City Typothetæ should make a note of this: I know a printer with a fair equipment about fifty miles from Kansas City, who in some inexplicable manner, learned that the cost commission placed composition at $1.30. Did he rejoice? Yea, verily, in these words, "If the Kansas City printers ever charge such prices I will be it, for I can do work for half that, keep a solicitor on full time in the city, and make oodles of kale."

Cost-finding is one of the most deceptive things a printer ever encountered. In a country office, where rents, wages, etc., are lower, where hours are longer, where overtime is rarely charged and there are no modern city burdens, it doesn't seem possible that composition and presswork can cost as much as in the city. But it does, and a little careful study, not guesstimating, will prove it, as I have done time and again in my own shop. But how to make the other fellow see it? I do not know, and the printers' organization that solves the problem will have rendered the world a great service. A little scrap of my own experience might be of some benefit. After I compiled the "57 varieties" of nonproductive expense, which was published a few years ago, I began keeping a classified expense account. I have been told many times this is unnecessary labor, because the total of the "Expense" page in the ledger shows the cost, and the balance in the cashbook the financial condition. That's another guess. At the end of the year a tabulation of the expense items will bring a painful realization that the old thing is costing more in a dozen ways than was guessed. Kindly note that word "guess." It is largely responsible for our condition. This tabulation will pave the way from "guessing" to "knowing." Through this process we arrive at a knowledge of the magnitude of "overhead." Then comes naturally consideration of the long-neglected items, interest on investment, depreciation (ten per cent on machinery and twenty-five per cent on type), and the proprietor's salary, which should be at least twice the foreman's. Combining these, the cost of production is much higher than was guessed. (Last call for the word "guess".) That figure may stun, but will not kill. One step more in the mental process and the light breaks: How many selling hours in that cost? (Exit Guess, enter Cost System down center.) Last winter I read the address of a Colorado publisher before his press association; I will admit that he had been reading something later than the 1890 specimen-book. He presented a schedule of expenses for an average office (including the proprietor's salary at $75 a month!) and then oracularly observed that "you will find only ninety per

cent of this is productive — that is, at least ten per cent of the time will be taken in distribution, etc." In spite of his crude analysis, composition reached 90 cents.

The proprietor's attitude toward his salary is like the ways of Providence — inscrutable. A few days ago I met a country publisher who owns a $7,000 plant, and he is some cost-system crank, too. He insistently gave me the grand hailing sign of the order, "Are you making any money?" whereupon I, finding him to be a brother in good standing, began talking to him in full fellowship. He told me he charged up his salary at $4 a day — a little more than he pays his foreman — $104 a month, less than half the salary of any banker in his town.

It seems to be the heritage of the country publisher to be the goat. Nineteen years ago I heard Charles F. Scott in an address before the Kansas Editorial Association say that he worked eighteen and twenty hours a day, and in those days the Iola *Weekly Register* was a model paper. No one could call into question a single quality of mind or soul of Charlie Scott; why this exorbitant levy on his time and strength? A few weeks ago I read an article on "Getting Advertising." This country publisher had a great secret—he wrote the advertisements himself. Speaking of one of the heaviest advertisers he said, "I have an engagement with him every Monday night from 7 to 10, 'blocking out' his advertisement for the week." He was perhaps charging the man 15 cents an inch for space — little enough, the Lord knows — below cost-system cost — and donating, actually taking three hours of his own time, transforming it into $2,000-a-year service, and giving it to the merchant. A tidy commission for a 15-cent advertisement.

The proprietor's salary has an ethical phase, comprehended in the question, "Why pay more for silk than calico?" Why pay the president of our state university $6,000 a year and a residence, when plenty of teachers in my county can be had for $40 a month and board themselves? The Masonic Temple, Ninth and Harrison streets, is considered by some to be the handsomest structure in Kansas City. The men who built it received from 55 cents to 75 cents an hour, while the architect who designed it was paid $8,250. Permit me to hint something that may be a little painful to our hosts. A search through this city will find many pieces of highly artistic printing. How many of them brought more than the $1.30 and $1.60 an hour the compositors and pressmen put on them? In other words, was anything paid for the service that puts the printer in the same class with the architect and university president? Is that comparison unwarranted or presumptuous? Is not the printer on a par with these two men in our present civilization? Tell me what transformed an obscure counter-jumper in Chicago into a millionaire whose name is to-day a household word in the middle West? The commodity you and I are selling every day — printers' ink in its myriad forms. Nelson Darling, of Oklahoma City, one of the big men on the Chautauqua platform, makes the prediction that the next fifteen years will find the towns of two thousand and under off the map, and many in the five thousand class will barely hold their own; that the only thing to save them will be a vigorous advertising campaign. The stupendous growth of the operations of the two great mail-order houses here in Kansas City support Mr. Darling's contention. Is not the man who makes and sells the serum that will rout this business epidemic a mighty factor? When I remonstrated with my friend for his $104 a month salary he replied, "It will make printing cost a lot more." Well, it is worth it.

The great need is the education of the printer in the value of his service to the community. When he gets this knowledge, he will put in a rush order for a cost system, and he will use it. If he can not collect his new prices, he will either search for a new location or leave the business. This latter alternative would in many cases be desirable; it would make the community realize the value of its printer. The printer must be taught that his remuneration *as a printer* must come alone from what he sells; that it is bad business policy to give away first-class business tonic because he can recoup his losses from the postoffice and the county printing. For postoffices can take wings, as many will soon realize, and official printing will soon be put on a business basis. Teach the printer the iniquity of "fillers." Teach him to keep his "velvet" separate from the shop. Teach him that every shred of value, night and Sunday work, little "lifts" from members of the family, all belong legitimately in the overhead, and must be paid for by the customer. This is just to every one concerned in the transaction and right in the eyes of the Lord who said "the laborer is worthy of his hire."

Owen Meredith said "The world is a nettle; disturb it, it stings; grasp it firmly, it stings not." And the paraphrase is this: Your rating in the market is measured by the price you put upon yourself; the lower you price yourself the more you will be hammered down.



DAUGHTER OF R. LEE SHARPE, CARROLLTON, GEORGIA.

SIMPLE.

Englishman — "How did you manage to throw straight enough to hit that window?"

Suffragette — "I aimed at the wall." — *Life.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Offset Transfers from Copper Plates.

C. W. Rohr, Cleveland, has trouble in getting clean transfers from intaglio engraved copper plates for use on the offset press. The ink does not leave the copper evenly. The lines are broken. The copper plates are intaglio etched plates, and he lays the trouble to the intaglio lines being undercut.

Answer.— The writer has had considerable experience in etching copper plates intaglio for lithographers to pull transfers from and has not heard before of this trouble. The etching for this purpose is so slight that it should not be possible to undercut. The difficulty lies most likely in the transfer ink not being suitable. It must not be too hard. If some "stone-to-stone" transfer ink is mixed with the regular plate transfer ink it will work better. Some transferrers use the transfer paper dry, and after inking, wiping and polishing the copper plate, it is heated as a copper-plate printer does, when the transfer ink comes away on the transfer paper clean and sharp.

Sears' High-light Process Again.

"Offset Press," Buffalo, asks: "I want to get high-light half-tone negatives by putting my dry-plate negative and the half-tone screen up in a camera pointed toward a light, copying those two, thus getting a positive in which I can scrape in further high lights if I require them. From this positive I make a negative and then the prints for the offset press. My photographer says I can not make high-light half-tone negatives in this way without infringing a patent by F. W. Sears, for the use of which a few concerns in this country have paid large sums of money."

Answer.— When the writer was experimenting at making half-tones for the New York *Daily Graphic*, from 1876 to 1880, this was one of the methods he used, but abandoned it. It would be difficult to prove it at this late day, with no exhibits and witnesses defunct. Still the *British Journal of Photography*, which can be relied upon absolutely in such matters, says (November 15, 1912, page 883): "It should be mentioned that Sears patented this method, though it was in common use long before, and a detailed description of it was published in the *British Journal of Photography* before the patent was issued."

Developer Strength Affects Plate Speed.

J. H. Burden, New York, among other questions asks the proper strength of the iron developer. Says he is using iron that tests 20 degrees with a regular silver hydrometer or argentometer.

Answer.— Protosulphate of iron dissolved in clean water and testing 20 degrees with an argentometer is the strength in general use among processworkers, though some operators prefer it much stronger. The writer has found the tendency to fog increases with the strength of the developer, though this can be prevented by increasing proportionately the amount of acetic acid. Messrs. Frary and Woolett, in a paper read before the recent chemical congress, claim that increasing the strength of the iron developer decreases the amount of exposure required. They found that with the iron developer testing 20, with one ounce of acetic acid to sixteen ounces of developer, the exposure required was one and one-half minutes. Using developer testing 40, with two ounces of acetic acid to sixteen ounces of developer, the exposure required was three-quarters of a minute, while a saturated solution of iron developer, testing 80, with four ounces of acetic acid to sixteen ounces of developer, gave good negatives in fifteen seconds. All of which is most important to the process-worker — if true.

Iodizing the Silver Bath, and Why.

All photoengravers iodize the silver bath, but how few could give the reason for it. Yet here is the question and answer as given in the examinations in the "Ordinary Grade for Photomechanical Work," in the London school: "Why is a silver bath iodized? Describe two ways in which this can be done. A fully iodized bath is being filtered and the filtered solution is being allowed to run into a clean bottle which contains some distilled water. What is the result, and why?"

Answer.— "The silver bath is iodized because silver iodid is very slightly soluble in the silver-nitrate solution, and if this were not done 'pinholes' would appear in the plate, caused by the silver nitrate dissolving some of the silver iodid as it formed in the film. The bath may be iodized by dissolving one-half grain of potassium iodid in each fourteen ounces of the bath solution and shaking the solution until it is saturated with silver iodid. Another way of iodizing a silver bath is by immersing an iodized collodion plate in the silver bath and allowing it to remain there for an hour."

"Ours an Age of Color-printing."

The timeliness of the leading article in the November INLAND PRINTER, with the above title, is evidenced on looking over a news-stand containing the foreign publications as well as our own. The cover-pages of the most successful weekly journals and monthly magazines are a bewildering array of beautiful coloring. The Christmas numbers of the London weeklies have for a generation or more been gorgeous with colored supplements, and this year they have excelled all previous accomplishment in register, press-work and artistic effects. It is the regular weekly issues

of the foreign journals that are a surprise in the excellent way in which they handle color-plates and how general this excellence has become. Germany leads in the technic of the work. France furnishes the most stunning color effects, though one finds brilliant colorwork in the Austrian, Spanish, Italian and Russian periodicals. The shame of it all is that though we have in this country the capital, the machinery, paper, ink, large circulations and a public willing to support the highest quality of illustrated periodicals, we are usually beaten by those published abroad, if we but except the *Ladies' Home Journal* and possibly one or two other publications. And why is this? naturally may be asked. The only answer that seems reasonable is that Europe is getting the benefit now of its long-established art and technical schools, and we show the lack of them.

Silver Bath to Renovate.

"Photographer," Easton, Pennsylvania, writes: "Am having no end of trouble with my bath giving streaks and pinholes. Have tried permanganate of potash and sodium sulphate to doctor it without success. Is there any particular rule to follow in boiling down a bath relative to pouring the silver solution into the water, or vice versa?"

Answer.— Follow these simple rules in renovating your silver bath: When you go to boil it down, take one-half the quantity of water that there is in bath solution. Put the water into an evaporating dish and pour the silver bath into the water, not the water into the bath. The reasons for this are given in another paragraph. Now, without the addition of anything, put this yellow-looking solution over the gas or coal stove and boil it down until it gives off deadly brown fumes and becomes a dirty-looking, pasty mess. When it gets to this stage take it off the fire and stir it with a glass rod or strip of stout glass, until it breaks up into grains like brown sugar. If you do not do this it will cool into a hard cake that will be difficult to dissolve. The trouble with most operators is they do not fuse the salts when evaporating the bath. The nasty fumes that are given off after the water is evaporated are the iodids, bromids, nitric acid and other causes of trouble. The addition of ammonia to the bath before evaporating is liable to bring about a fulminate of silver during the evaporation of the bath, and fulminate of silver is a most violent explosive.

Stains, to Remove from the Hands.

Here is a question that begins to bother the apprentice at processwork and follows him while he remains at the business: How is he to get rid of the silver stains on his hands? *Process Work* has been discussing the question, and here is a résumé of the methods recommended:

To remove iron and silver stains, take hydrochloric acid and dilute it one-half with water. Pour a quarter ounce of this on the hands and rub well into the hands until the silver stains disappear. The iron stains may leave a greenish tint. Rinse the hands and apply a diluted solution of ammonia or potash. A wax candle kept in the darkroom is useful to keep stains from penetrating the skin if the wax is rubbed frequently over the dry fingers. Another method is to apply the cutting solution to the stains with a tuft of cotton and then use cyanid of potassium solution and wash the latter well out of the hands. Of course this is dangerous where the fingers have cuts, and great care should be taken in using it. Another treatment is to apply a five-per-cent solution of permanganate of potash, which should be acidified with sulphuric acid. Wash and treat with a ten-per-cent solution of sodium bisulphite. A very effective way of removing silver stains is to first paint the stains with iodin and then rub over the iodin with a tuft of cotton saturated with cyanid-of-potassium solution. Then follow with a thorough washing of the hands with good soap and warm water. Fingerstalls and rubber gloves are sometimes used by photographers, though they look very unworkmanlike. With reasonable care very little silver should be allowed to transfer itself from the bath to the worker's hands.

Stagmatype, a New Grain Process.

During 1908 and 1909 there was noticed in this department a new method of making relief-blocks called "Spitzertype," which produced a grain which was altogether too fine for ordinary printing. Since that time Doctor Strecker, of Munich, who invented "Spitzertype," has devised a new process which he calls "Stagmatype." He has taken advantage of the fact that if a solution of bichromatized gelatin is carefully mixed with a solution of gum arabic the two do not really mix but form an emulsion in which minute globules of gum arabic are suspended in the sensitized gelatin solution. When a copper plate is coated with this emulsion it is dried in the dark and exposed under a continuous-toned negative and the print without development put into the chlorid-of-iron etching bath. The iron dissolves the unsensitized and unhardened drops of gum arabic and etches the plate under each gum globule, thus producing a grain effect. It is said of the method that where the negative has transparent lines they are reproduced in continuous black lines and not broken up into dots, as is done with the half-tone screen. Just why this is so does not readily appear, for it would seem that if the globules of gum arabic remain unhardened by the action of light they should be dissolved away by the etching solution in the extreme shadows as they are in the high lights. It is an extremely simple process for readers to experiment with, and their results will be noticed here. When the process reaches this country further particulars about it will be given in this department.

Nickel-plated and Steel Goods to Photograph.

"Photoengraver," Hartford, writes: "I have a catalogue on hand of nickel-plated and polished steel articles, and I never had so much trouble to satisfy a customer. I have dabbed the surfaces with putty, as recommended in THE INLAND PRINTER, but my customer says the objects have no life in them. If I photograph them without using the putty he objects to the reflections; so what am I going to do? Any suggestion will be greatly appreciated by an old subscriber."

Answer.— Dabbing the polished nickel or steel surfaces with putty does destroy the numerous reflections that come from the excessive lighting of the usual photoengraver's skylight and side light. You should make photographs first of these objects, using a slow isochromatic plate. Then remove the putty grease with a cloth and benzin. Take the polished objects to where they will be lighted only by the light of a window or a small skylight and then have your artist paint in with white on the photograph the simple reflections he sees on the polished objects as coming from the single-light source, and you will get the necessary "life" that your customer wants. The other way is to photograph the objects in the first place under a light coming from a single source like a small skylight, using reflectors to kill too heavy shadows, and utilize slow isochromatic plates with a light-yellow screen before the lens. Non-halation plates are also an advantage, though slow isochromatic dry plates have in themselves sufficient non-halation properties.

APPRENTICE PRINTERS' TECHNICAL CLUB

NO. XXVI.— BY W. E. STEVENS,

Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

A Few Figures.

This month let us digress from the study of technical subjects and look over the last statistics of manufactures of the United States, issued in 1910 by the Bureau of the Census, Department of Commerce and Labor.

The order of the six greatest industries of this country we find as follows:

1. Slaughtering and meat packing.
2. Foundry and machine-shop products.
3. Lumber and timber products.
4. Iron and steel, steel works and rolling-mills.
5. Flour-mill and grist-mill products.
6. Printing and publishing.

In this census for the calendar year 1909 we find that there are 31,445 printing establishments in the United States; 388,466 persons are engaged in the printing and publishing industry, of which 258,434 are wage-earners — the balance being made up of clerks and officials.

There are 22,141 newspapers and periodicals published, having an aggregate circulation per issue of 164,463,040 copies.

The annual consumption of paper is given as 2,730,000 tons, and of printing-ink $8,865,000 worth is consumed.

These figures of course would be greater now, as this census was taken three years ago.

But the most interesting figure of all is the value of the annual output of printing. This is estimated as $737,876,087. Were it possible to procure that many silver dollars and pile them one on the other they would extend more than one thousand miles in the air. The same number of one dollar bills, if placed end to end, would reach three times around the world. This may seem like useless figuring, but it is done for the purpose of impressing upon the minds of apprentices the magnitude of the printing industry, so that they will have a wholesome respect for printing as a *business* as well as an *art*.

The business side of typesetting lies in the time one takes to set up a job, while the art side lies in the appearance of the job after it is set up. So the apprentice should study to be a "business printer," as well as an "art printer." One is commercially valueless without the other.

* * *

The New Year.

This is the beginning of a new year — the year of our Lord nineteen hundred and thirteen. Many promises will be made this month; many "new leaves" will be turned; many resolutions formed.

In accordance with the spirit of the time THE INLAND PRINTER has resolved to increase the value of its Apprentice Printers' Technical Club department by adding two subdepartments. One is to be known as "contributions," the other as "criticisms." Under the former heading we will publish any good articles, hints or wrinkles written by apprentices relative to the printing business or its allied industries. Under the latter heading, apprentices' work will be briefly criticized and the best specimens will be reproduced.

In order to carry out our resolutions we must ask the cooperation of our apprentice readers. Many of you boys have, we are sure, good ideas that would be well worth reading. Perhaps your foreman or employer has given you some excellent advice or suggestions. Perhaps you have ideas as to labor-saving methods, or have aided in solving some difficult problems in connection with printing. If so, just write out these thoughts and send them in, addressed to the "Apprentice Printers' Technical Club, 624-632 South Sherman street, Chicago, Illinois." In preparing these articles we want you to employ the best English at your command, to be careful in spelling, punctuation and capitalization, and to watch your grammar closely. Make a second copy for yourself, so that you may compare it with the printed article. We will, of course, expect to make changes, and it is in these changes from copy that you will get valuable suggestions in the construction of good English. The articles will be signed in print by the names of the apprentices who send them in.

Now as to the other subdepartment — "criticisms." In order to stimulate an interest in this department and to encourage apprentices to send in specimens of their work for criticism, we will each month give "Certificates of Excellence" to the boys submitting the best typographical specimens. These handsome certificates, printed in three colors, will bear the names of the winners, neatly engrossed. They will, as the name implies, certify as to the excellence of the work of the apprentices who receive them. A "Certificate of Excellence" will be reproduced in our February issue.

So it will be to the advantage of our apprentice readers to save specimens of their work and send them to this department. Each month we will give the names of those who send specimens, also briefly criticizing the designs, reproducing those that are the most interesting, and stating who received the certificates.

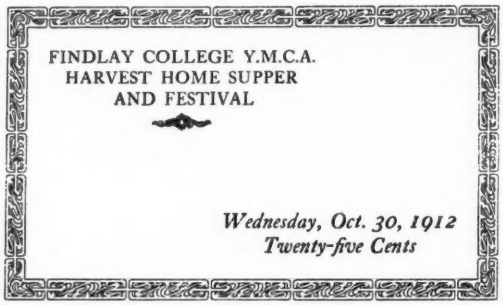
Start the new year with a determination to receive

some of these certificates, and to help other apprentices by submitting ideas and suggestions.

* * *

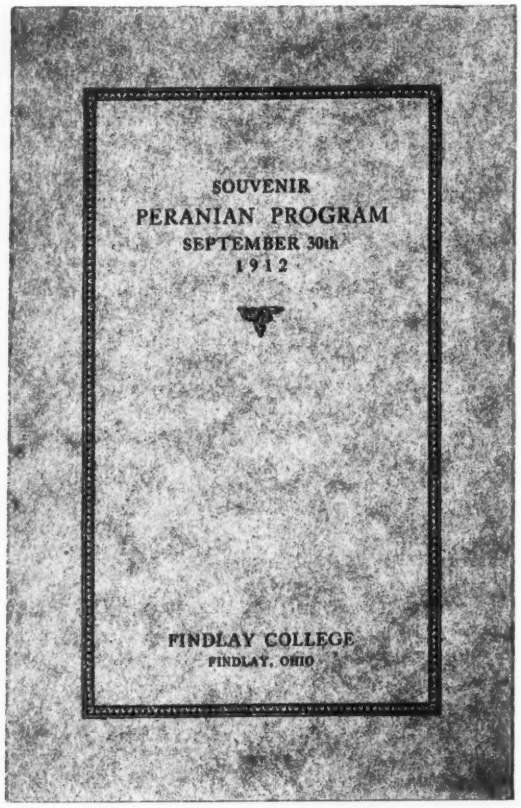
An Apprentice's Work.

The ticket and program cover-page designs reproduced herewith are the work of J. Glenn Holman, an apprentice



Ticket design by J. Glenn Holman, Findlay, Ohio.

with the A. B. Doerty Printery, Findlay, Ohio. Glenn's work is characterized by the use of Caslon types and by his simple and harmonious treatments. He is a student of the



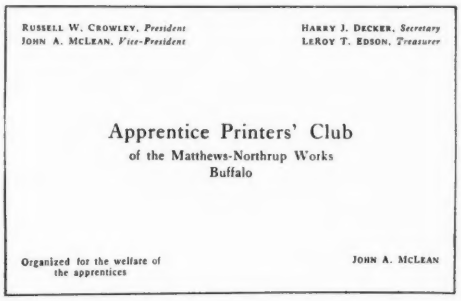
Program cover-page design by J. Glenn Holman, Findlay, Ohio.

I. T. U. Course of Instruction in Printing, and on all of his lessons so far has received excellent markings.

* * *

Formation of an Apprentices' Club.

The Apprentice Printers' Club card reproduced herewith will explain the formation of a club by the apprentices of the Matthews-Northrup Works, Buffalo, New York. This is a good method of getting together regularly and enlarging ideas and suggestions, and is sure to be productive of good results. We expect some contributions and specimens from these wide-awake boys.



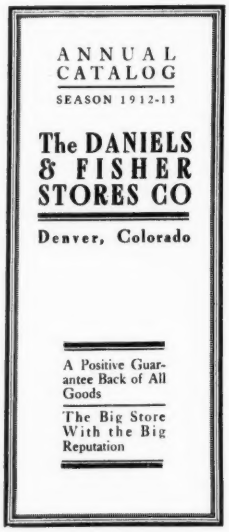
* * *

The Denver Monthly Contest.

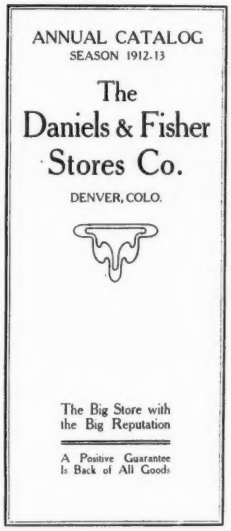
The results of the regular monthly contest held for apprentice members of Denver Typographical Union, No. 49, were as follows:

First Place — Ray Frey, with the Carson Harper Printing Company.

Second Place — James Carretero, with the Williamson-Haffner Printing Company.



Ray Frey,
First Place.



Arthur L. Schmidt,
Third Place.

Third Place—Arthur L. Schmidt, with the Denver *Hotel Bulletin.*

Herewith are reproduced the first and third place entries, which are very interesting.

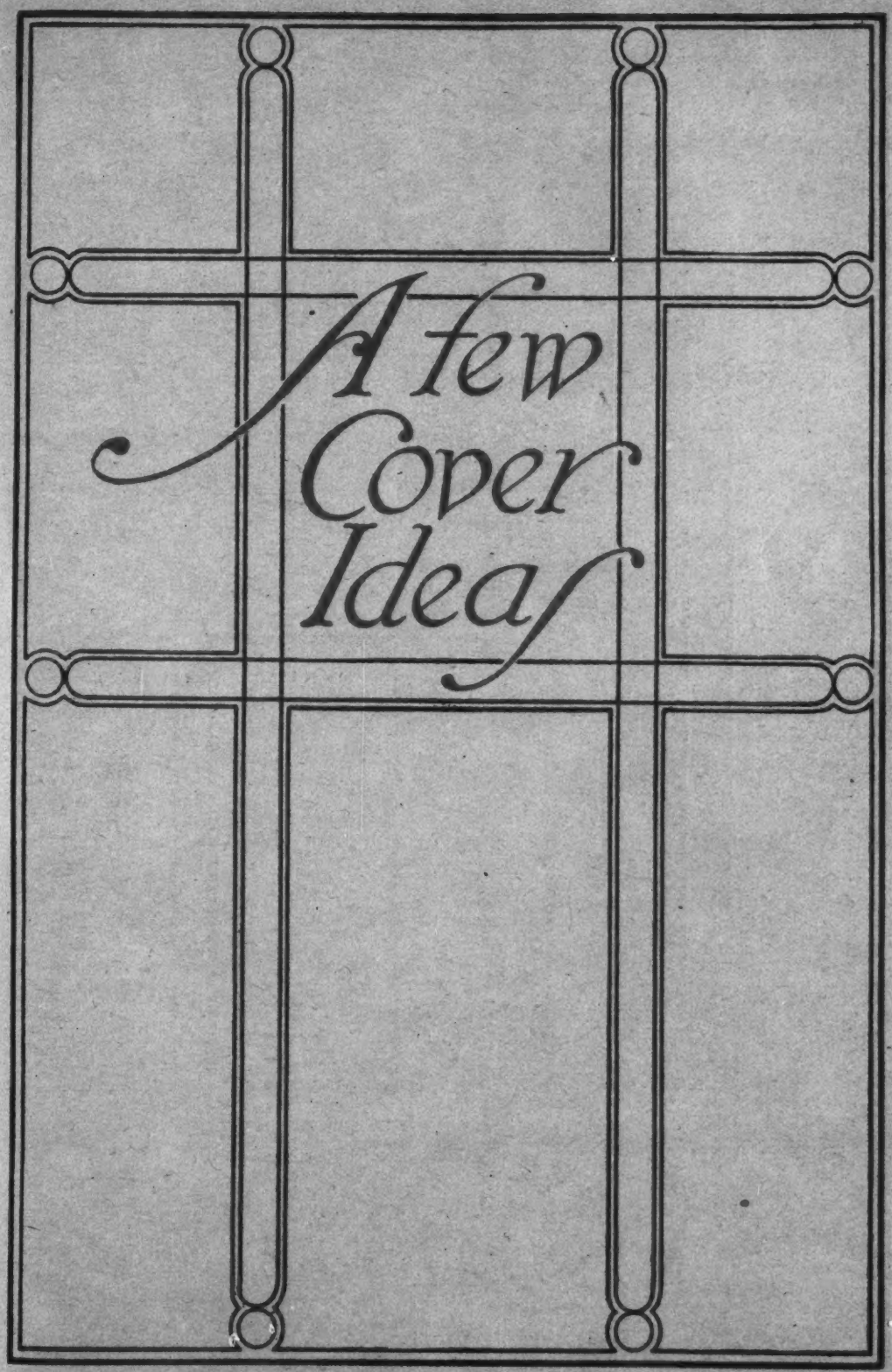
EXACTLY.

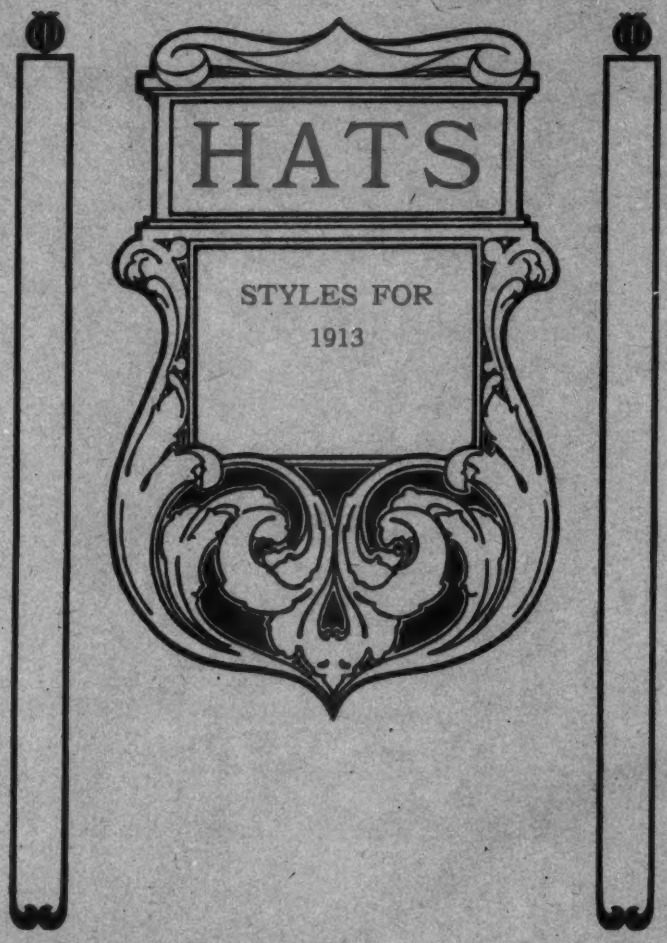
Hoax — "I thought you said he was a settlement worker."

Joax — "He is."

Hoax — "Why, he tells me he's a bill collector."

Joax — "Well?" — *Philadelphia Record.*


A few
Cover
Ideas

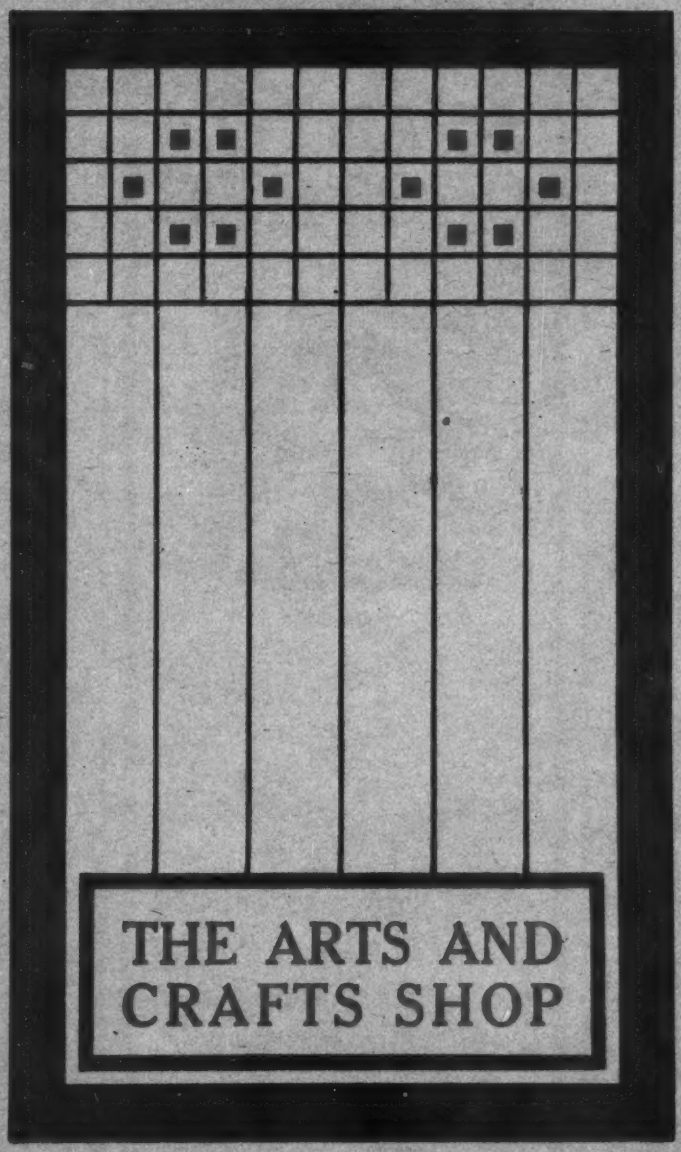


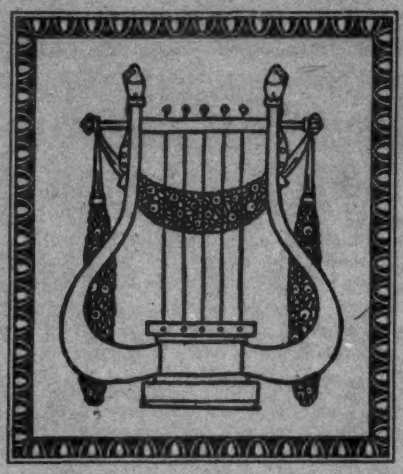
JOHN WILLIAMSON CO.
JOLIET, ILL.

A Booklet Telling of The First Trust and Title Co. of Sanly, Connecticut

STANTON CLOTHES

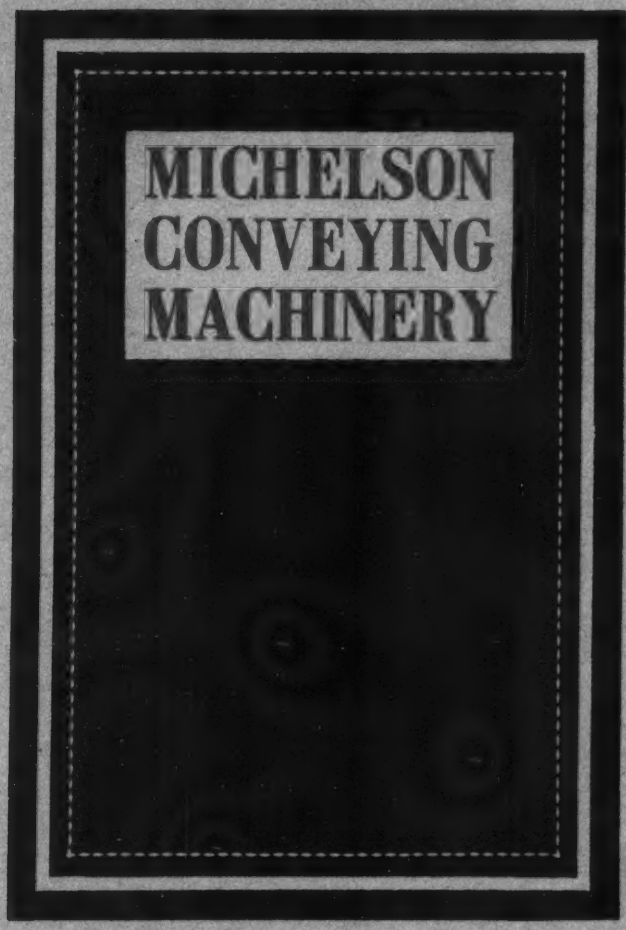



THE ARTS AND
CRAFTS SHOP

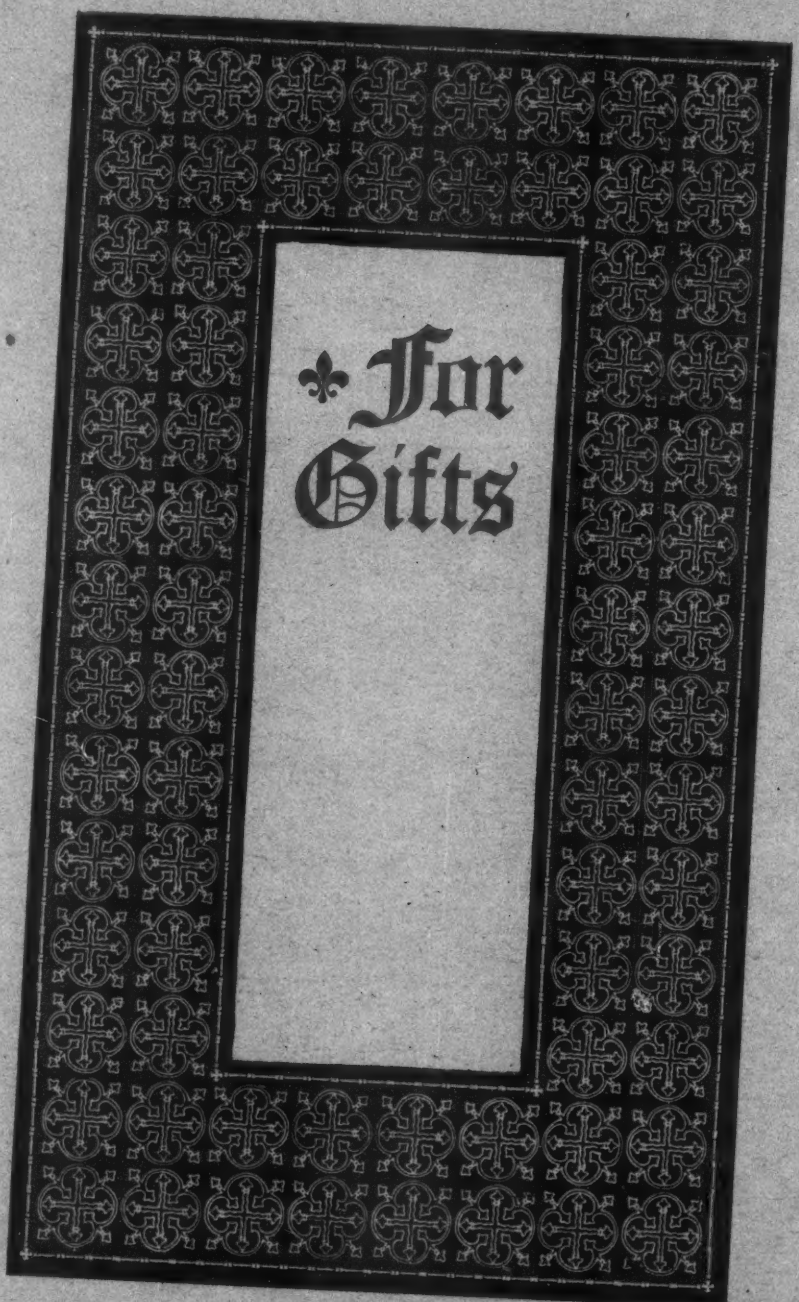


Hahrnell

Musical Instruments



MICHELSON & SMITH COMPANY
CINCINNATI, OHIO



The heavy border around this page was formed by setting up an ordinary border-design and having a reverse etching made.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Henry Nidermaier.

For one month Henry Nidermaier had been feeding press, sweeping the floors, running errands and doing the other duties usually assigned to the beginner in the office of the Tazewell Printing Company, of Tazewell, Virginia.

Then he asked for a raise. He thought that $3 a month, together with board and room, was insufficient, considering the amount of effort that he was putting forth.

Naturally his request was refused. Apprentices seldom get a raise at the end of the first month of their apprenticeship.

"Well," said the proprietor, "I suppose you'll quit now."

"No, sir," replied young Nidermaier. "I want to learn the printing business, and am going to learn it, raise or no raise."

And right there he made good with the boss. After that it was not necessary for him to ask for increases in salary—they came unsolicited.

He worked hard, too. After being in the shop from eight to twelve hours he had extra work to do in the evening—feeding chickens, feeding and cleaning the horse, carrying in coal and kindling, etc. Occasionally he was given opportunity to set type, at which he displayed so much aptitude that in the third year of his apprenticeship he was receiving the regular scale of $10 a week. When he had spent six years with the Tazewell Printing Company he left, and after a course of bumps and knocks throughout the South finally landed in Cleveland. Here he came into contact with a new class of printing—the tariff—his first page of which, when returned from the proofroom, "resembled a Balkan war map."



HENRY NIDERMAIER.

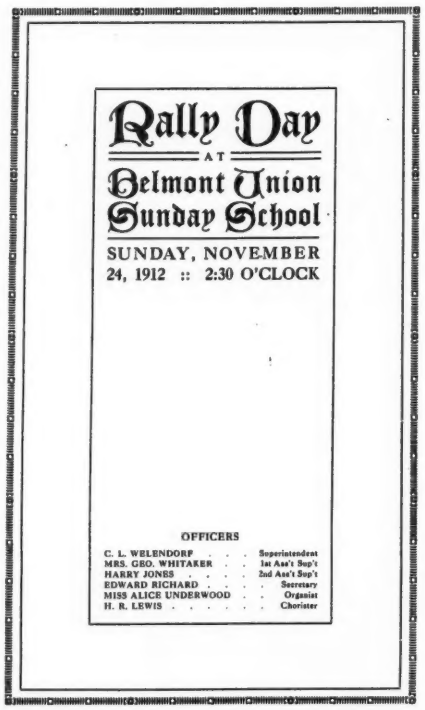
Some time during the fall of 1908 there appeared at The Inland Printer Technical School one who looked more like the advance agent of prosperity than a student of job composition. Not that the job printer as a rule fails to present an appearance in conformity to his position as a craftsman, but this student went the most fastidious one better. As a result of his manner and appearance, the student had been in the school less than forty-eight hours before he was dubbed "The Duke"—and as "The Duke" Nidermaier has been known since that time.
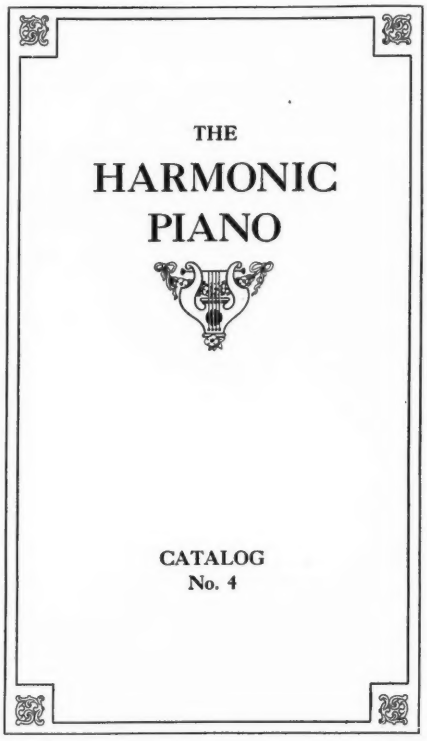
His sojourn at the school was not as is the ordinary relationship between the student and the instruction department. Rather was it an interchange of ideas—for "The Duke" is another proof of the statement that the more a man knows the more he wants to know and the more susceptible he is to new influences. The broader a man's mental horizon becomes, the smaller, relatively, are the things which he already knows.

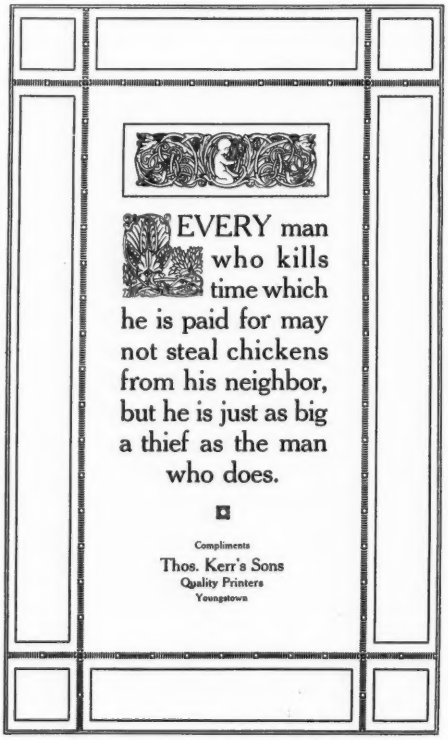
The fact that a compositor puts himself in the position of a student is in itself an indication of the fact that his horizon is sufficiently broad to enable him to see possibilities beyond his present standing. It is not so difficult, in these days of established educational methods in the printing field, for a man to bring himself to the position of a student. In the vernacular, "everybody's doing it." But in 1908 it did require some little nerve for a printer to declare that he was "going to school to finish learning his trade."

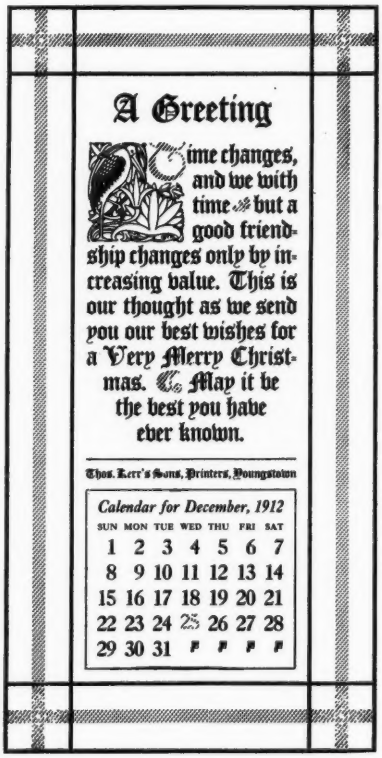
As might be expected, Nidermaier made good from the start. Whatever there was in the course of instruction that he was not already familiar with he readily grasped and applied to his work. Clever in conception, and with an unusual ability to quickly put his ideas into printable shape, he fairly "ate up" the work.

After leaving the school he returned to Cleveland, where he worked for several different firms, changing from one place to the other as opportunities for learning new things



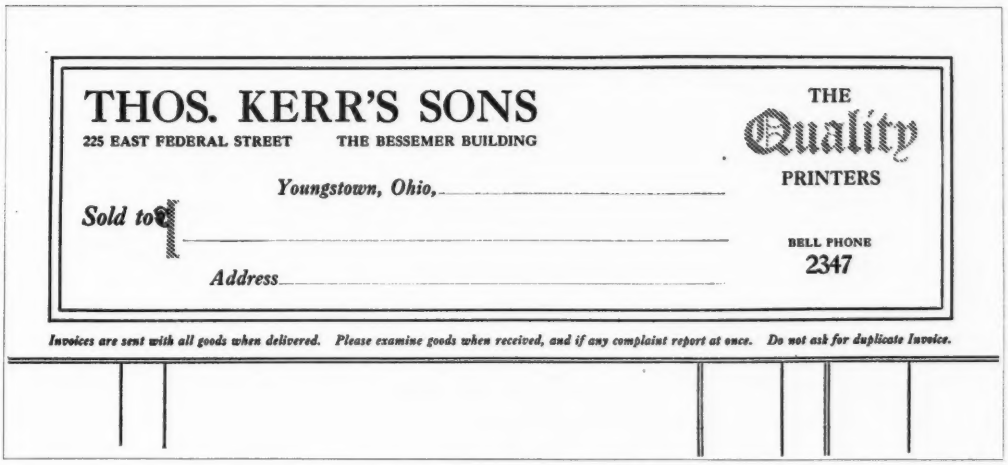






A FEW OF NIDERMAIER'S ATTRACTIVE DESIGNS.

presented themselves—always seeking to improve his work. In 1910 he went to Youngstown, Ohio, and entered the employ of Thomas Kerr's Sons, where he is at present.



An interesting bill-head arrangement. Original in colors.

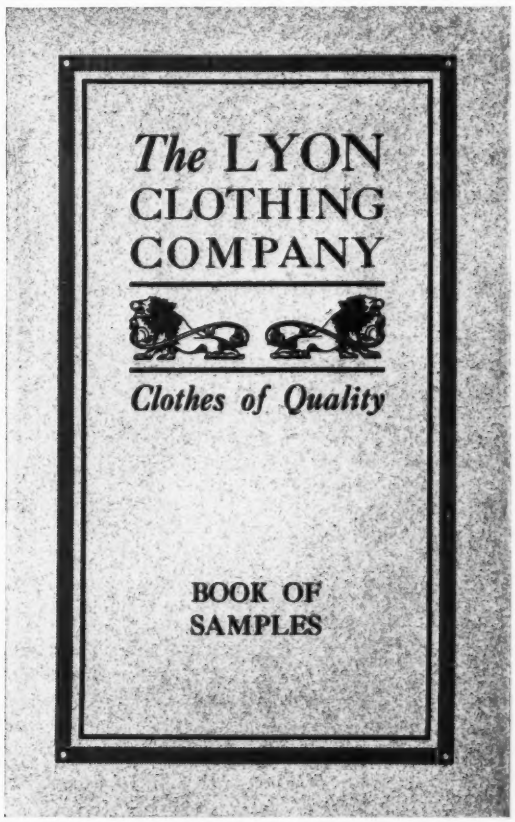
The office is of medium size and well equipped, everything being kept in the best of condition.





Views in the plant of Thos. Kerr's Sons, where Nidermaier is employed.

Nidermaier's hobby is good printing — printing that will cause people to sit up and take notice. He strives for the best, keeping in mind at all times the fundamental principles underlying good typography, as well as the cost of production. And it is in this that his ability best manifests itself — it is in this that he is the exceptionally valuable man. Some printers there are who can get up the most attractive designs if given ample time and not restricted by time-ticket conditions. There are others who can pile up an enormous quantity of mediocre work. Nidermaier is a combination of the two — the successful



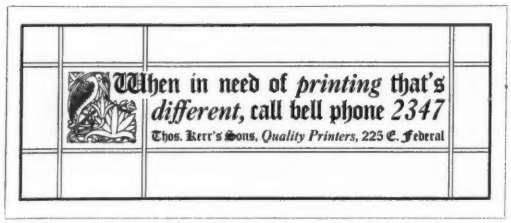
One of Nidermaier's striking cover-designs.

printer who produces an enormous quantity of work of quality.

Nidermaier is one of Youngstown's solid citizens. He is a property-owner, is married and has a daughter fourteen months old.

Those who have kept in touch with the department of criticism in THE INLAND PRINTER can not but be familiar with Nidermaier's work. He has been a consistent contributor to that department, and his specimens usually include one or two examples which are reproduced.

Realizing the possibilities for the printer along the line of lettering, Nidermaier took up that study in connection with his work in the Inland Printer Technical School and



An interesting blotter arrangement.

has followed it steadily. He has been unusually successful with the study of lettering, and a considerable number of his designs have appeared in THE INLAND PRINTER.

All this work and study has not been without its financial returns, in addition to the satisfaction which comes from doing good printing. Nidermaier is not only situated in pleasant surroundings in the plant of Thomas Kerr's Sons, but his work is appreciated and valued in its proper light, and his financial returns are in keeping with his exceptional ability.

COST AND ACCOUNTING SYSTEMS FOR SMALL OFFICES.

The Cost Commission of the Ben Franklin Club of America has just issued a twenty-four-page booklet describing a cost and accounting system which has been devised for plants not operating cylinder presses. This booklet will be sent free of cost to all applicants. In addition the officers of the organization will give every aid possible in advice by mail on any points not thoroughly understood as explained in the treatise.

The typography of the booklet is commendable. The text is in twelve-point and is illustrated with reproductions of the blanks used in the system. Clear and full instructions are given as to the use of each blank, the blanks being filled in from actual records. While no radical changes have been made in the uniform cost-finding system, several important improvements are introduced showing that the club is alive to the needs of the platen-press printer. The job-ticket is very plain and complete, with no unnecessary operations. The daily ticket is a universal blank for use in any of the four departments generally to be found in a small shop — namely, office, composing-room, job pressroom and bindery. One particular feature is that an employee may work on the same job several times during the forenoon or afternoon, and it is unnecessary to enter the name or job on the ticket more than once during this time so long as he is doing the same kind of work. The division of time in the form is made into tenths of an hour, and a paper dial has been designed to paste in the center of an ordinary clock. The fact that this clock is designed on the basis of tenths of an hour or units of six minutes simplifies the accounting and lessens considerably the work of adding up time on the work-tickets. The hour-hand shows the hour and the minute-hand the tenths.

The other blanks consist of a job record, a pay-roll sheet, a record sheet of chargeable and nonchargeable time, so it can readily be seen that the printer can not claim that he is overburdened with forms to fill out. On each etching of the various blanks there is a complete record of a job which has been followed through a shop. The various operations can be readily examined, and with very little trouble a beginner can grasp the full significance of the methods.

A most commendable feature of the treatise, which is sure to be appreciated by the many small printers of the country, is the accounting system which goes with the cost methods. The blanks provided consist of a distribution record, a cash-book, ledger, journal and an individual as well as a monthly record of sales. Concise and to the point are illustrated a whole month's business which any one can follow.

Congratulations to the Ben Franklin Club of America! In this enterprise it has begun a work that should bring splendid results for the betterment of printers as a whole, and which will redound greatly to the credit of the organization.

Secretary Henry Allen reports that the Cost Commission is hard at work on an improved system for the larger shops, and before the new year has advanced very far he hopes it will be ready for distribution.

The headquarters of the Ben Franklin Club of America — 1110 Harris Trust building, Chicago — are now a scene of activity in distributing copies of the treatise and sample blanks of the system for small shops. As stated at the outset, they are free for the asking, and we would urge our readers who are interested in system work to write for the treatise and systems, which are sure to become popular because of their simplicity and efficacy.

The members of the Ben Franklin Cost Commission, who deserve the hearty thanks of their fellow craftsmen for this latest achievement in the interests of printerdom, are as follows: R. F. Welsh (chairman), Chicago; Earl R. Britt, St. Louis; Ben F. Corday, Cleveland; C. Lee Downey, Cincinnati; H. Livingston, Winona, Minn.; J. S. McMillan, Monroe, Mich.; Eugene C. Smith, Aurora, Ill.; Ford Wallick, Peru, Ind.; and W. J. Weiss, Wichita, Kan.



Ornament by J. G. Schelter & Giesecke, Leipsic.
From *Schweizer Graphische Mitteilungen.*

HIS CHANCE.

"Yes, my memory is getting very bad. By this time to-morrow I shall have forgotten everything I have done to-day."

"H'm! Could you oblige me with the loan of a fiver, old chap?" — *Tit-Bits.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

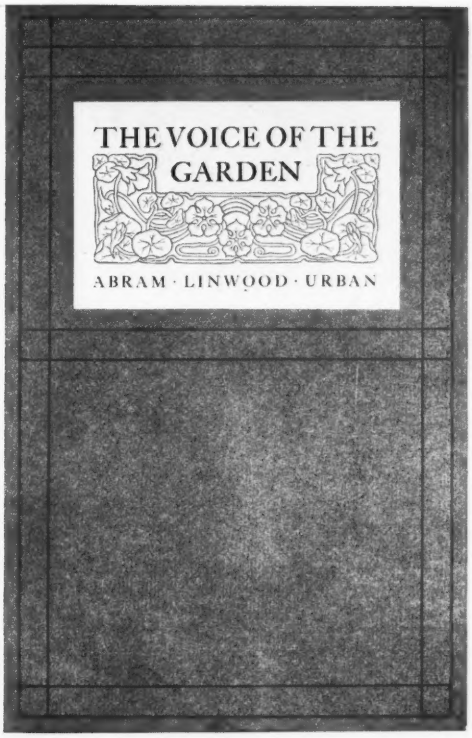
J. D. BURTON, El Dorado, Kansas.— The invitation and menu is very clever in conception, and well printed.

A CALENDAR from the Diamond Press, Maryborough, Queensland, Australia, is a striking design in black and red.

A MOTTO-CARD from William Edwin Rudge, New York, is attractively printed in green, violet and gray on gray stock.

FROM J. Miles & Co., Ltd., London, England, we have received a copy of a large poster, handsomely lithographed in colors.

FROM W. Arthur Cole, Philadelphia, has come some of the most attractive examples of printing for the past month. Perhaps the most striking example is a copy of a book entitled "The Voice of the Garden," published in a limited edition. It is composed throughout in Caslon old-style type, printed in red-brown and black on india-tint stock and artistically bound in boards. We show herewith a reproduction of the cover. Mr. Cole has charge of the typographical designing for the William F. Fell Company, Philadelphia.



Cover of a handsome limited edition by the William F. Fell Company, Philadelphia. Designed by W. Arthur Cole.

A PACKAGE of commercial specimens from the *Idaho County Free Press*, Grangeville, Idaho, shows some excellent designs in black and colors. A bill-head in orange and black, on brown stock, is an especially pleasing piece of work.

L. H. DINSCH, New Hampton, Iowa.— The blotter is quite satisfactory, although there are too many different type-faces in its design.

J. R. MAHON, Davenport, Iowa.— The blotter is especially neat and attractive in design, and either of the color combinations is pleasing.

THE CLOVER PRESS, New York.— The leaflet "Leaves of Clover" is a most pleasing piece of work and calls for no criticism whatever.

AN announcement by the Walkenhorst & Park Printing Company, Kansas City, Missouri, is very attractive in black and colors on white stock.

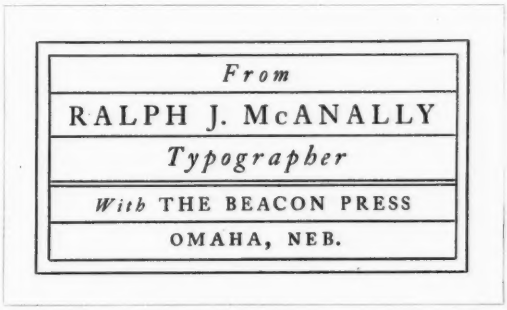
T. A. KAUKOL, Chicago.— The bill-head would be more pleasing if the addresses were put in a smaller size of type. Otherwise it is very satisfactory.

E. ATMAN MARTIN, Columbia, South Carolina.— We have no criticism to offer regarding the manner in which you have handled the card. It is very satisfactory.

COMMERCIAL specimens from C. W. Harmony, Sapulpa, Oklahoma, are neat and tasty in design and in keeping with the high standard of his previous work.

COMMERCIAL specimens from the Thomson Printing Company, Philadelphia, Pennsylvania, are nicely gotten up, the color combinations being especially pleasing

AMONG the advocates of plain type-faces and simple typographical treatment is Ralph J. McAnally, of Omaha, Nebraska. Mr. McAnally's work, as shown in the various packages of specimens which have reached this department, is characterized by a careful attention to details and is uniformly good. We show herewith a reproduction of a small package label, the original of which, with the rules in red and type in black, is very pleasing.



Interesting package label by R. J. McAnally, Omaha, Nebraska.

A. M. CARNEIRO, Havana, Cuba.— The magazines are well designed and excellently printed. We would especially compliment you upon the interesting cover-designs.

FROM the Troy Times Art Press, Troy, New York, we have received a portfolio of letter-head designs, all of them being excellent examples of high-grade steel-die stamping.

R. RILIE MORGAN, Great Falls, Montana.— Our only criticism in regard to the card specimens is that in some cases you have failed to preserve a harmony of tone between type-faces and the rules underneath them. This is particularly noticeable on the ticket for the

Lutheran Lawn Social, where a slightly heavier rule underneath the top line would have been more satisfactory.

A CARD issued by the Greene Printing Company, of Milwaukee, for distribution at the Thanksgiving season is attractively designed and printed in brown, green and gold.

ARTHUR E. DONAHUE, Tweed, Ontario.— The cover-page is well arranged, but very poorly printed. The stock is too rough for the delicate type-face which you have used.

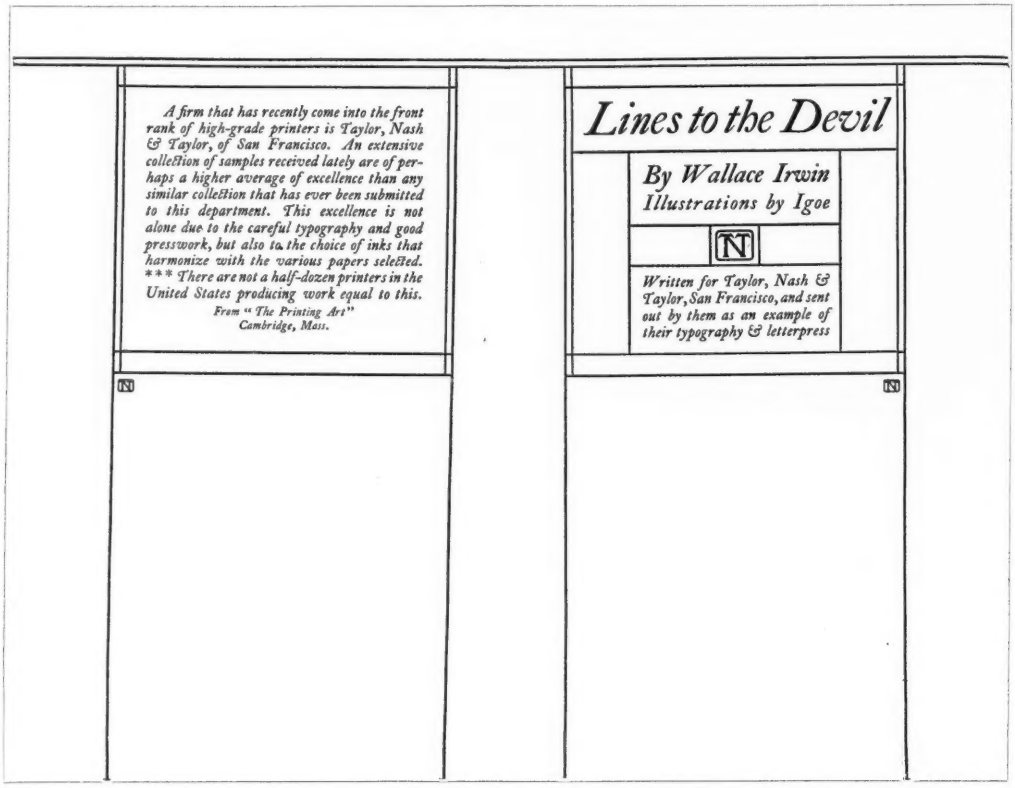
THE E. O. Painter Printing Company, De Land, Florida, is issuing a house organ in the shape of a small newspaper. It is called *The Printer*, and is attractively gotten out in colors.

the line, and a letter of the same series as that used for the firm name would have been more satisfactory. The other specimens are quite satisfactory.

J. C. BOURLAND PRINTING COMPANY.— The letter-head is too "fussy." There are too many type-faces, and the text is scattered around too much. A more simple design would be more effective.

BROWN & PHELPS, linotypers, of Minneapolis, Minnesota, have issued an attractive catalogue of the linotype faces which they carry. The catalogue is printed in two colors and is nicely gotten up.

TAYLOR, NASH & TAYLOR, of San Francisco, have recently sent out, as an example of their typography and letterpress, an edition of



Two pages of an attractive booklet by Taylor, Nash & Taylor, San Francisco, California.

R. H. OWEN, Kansas City, Missouri.— The annual report is a very creditable piece of work, both as to composition and presswork. The tabular matter is especially well handled.

H. J. KINGSBURY, Twin Falls, Idaho.— Both the letter-head and the booklet are well gotten up, the letter-head being especially effective. The embossing has been very nicely done.

AN attractive circular, printed in gray and gold on gray stock, announces the removal of the Chicago office of Charles Hellmuth to new quarters in the Rand-McNally building.

HUGO E. NIEHUS, Dayton, Ohio.— With the exception of one or two specimens, which are crowded with rather large type, the work is all excellent and offers no opportunity for criticism.

JOHN A. KANE, Clinton, South Carolina.— The portfolio of advertising designs is excellently arranged and the advertisements themselves are well handled. We have no criticism to offer.

AMONG the good things in a package from Eric Peterson, Fort Wayne, Indiana, is a motto-card in green and orange on brown stock. It is well arranged, and the colors are pleasing.

A DANCE program gotten out by J. L. Bartlett, of Salt Lake City, for the annual ball of the allied printing trades, is die cut in the shape of the union label, the design being embossed in gold.

CHARLES STRIEGEL, Philadelphia, Pennsylvania.— The inserts are both good, although we would prefer to see the rules run around the pages instead of being placed as spots in the margins.

H. E. SEITZLER, Columbia, Mississippi.— The initial letter which you have used on the heading does not at all harmonize with the balance of

"Lines to the Devil," by Wallace Irwin. Printed in black and orange on Italian hand-made paper, with cover to match, and from designs in rulework characteristic of the typography of Mr. Nash, the result is unusually pleasing. We show herewith a reproduction which will convey some idea of the manner in which the work has been handled.

FROM Poeschel & Trepte, Leipsic, Germany, we have received a portfolio of samples of commercial printing. They are handsome in design and color, the treatments being unusual and very pleasing.

ROBERT L. BARNES, St. Louis, Missouri.— The cards are very striking, and we find nothing to criticize in regard to their arrangement. The green is a trifle bright, and we would suggest a darker shade.

THE Joseph Betz Printing Company, of East Liverpool, Ohio, announces a line of Christmas and New Year greetings, and has sent specimens to this department. They are nicely printed in gold and colors.

A BOOKLET issued by the Starling Company, printers, Philadelphia, to further the interests of its business, is attractively gotten up in red and black on white antique stock, the work being uniformly excellent throughout.

COMMERCIAL specimens from T. W. Lee, Fargo, North Dakota, show an unusual care in type selection and arrangement, as well as a painstaking regard for the proper use of colors. The work is excellent throughout.

FROM Louis L. Lehr, Pittsburg, Kansas, we have received a copy of a booklet entitled "Bank Advertising in Black and White," issued by the Bankers Advertising Service of Pittsburg, and containing examples of

newspaper advertisements appropriate for the use of banks. Both text and designs are interesting and well handled.

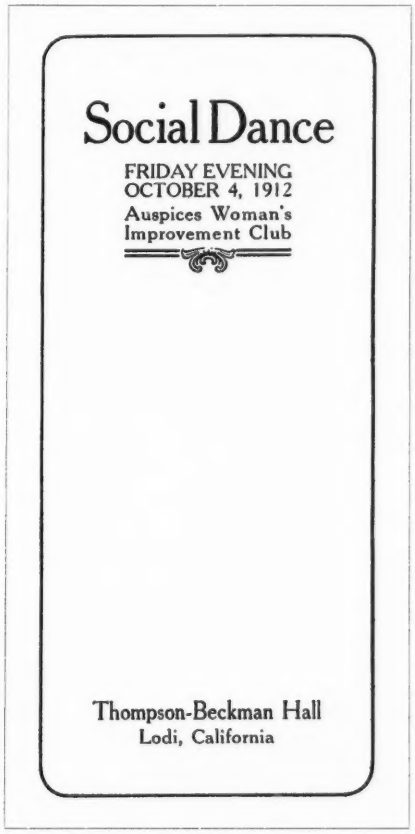
THEODORE MOORE, Lodi, California.—All of the specimens are neat and dainty in their treatment, and none of them call for criticism. We reproduce the title-page of the dance program.

A PACKAGE of commercial printing from Peder I. Jenseth, Chehalis, Washington, contains high-grade specimens in various colors. The composition is excellent, the colors are well chosen, and the presswork all that one could wish.

A. GUSTAFSON, JR., Oakland, California.— The specimens are all excellent, and we have no criticism to offer as to the manner in which they have been handled. We would especially compliment you upon the neatness of the designs.

A PACKAGE of folders and booklets issued by the S. D. Warren Company, Boston, Massachusetts, and printed on cameo-plate paper, shows excellent designs in black and colors. The platemaking and presswork are especially commendable.

T. EDWARD CONLEY, Lewiston, Maine.— Both of the advertisements are well designed, although in the large one the rules used for dividing the advertisement into panels are much too heavy — they detract from the advertising value of the type.



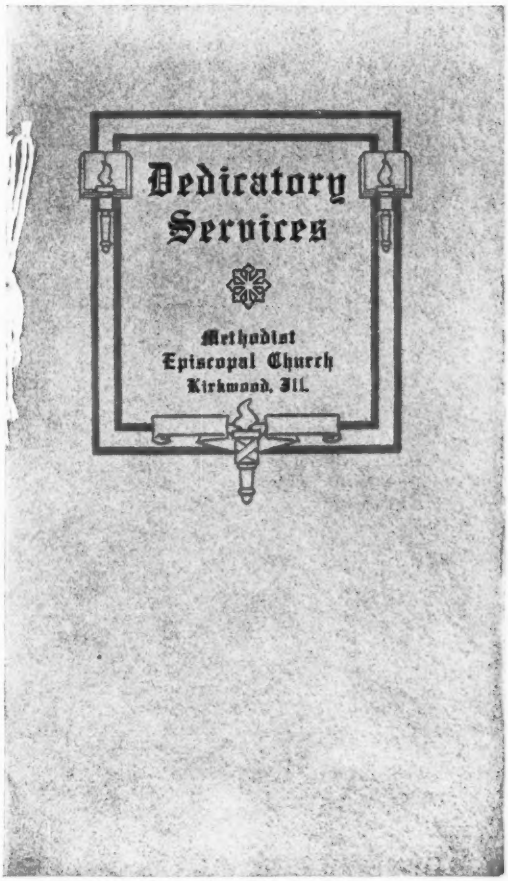
A pleasing title-page by Theodore Moore, Lodi, California.

THE products of the Stuff Printing Concern, Seattle, Washington, is invariably snappy and up to date. Not only are the designs and presswork of a high order, but the advertising literature shows an originality of conception which places it among the very best.

V. J. BOLDERHAUSEN, Conneaut, Ohio.— Your specimens are very satisfactory indeed — in fact, they offer no opportunity for criticism. The manner in which you have arranged the type-designs, together with your careful selection of colors, results in exceptionally pleasing effects.

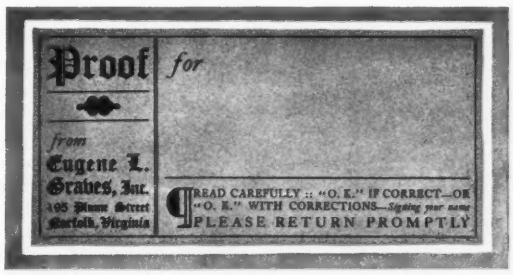
FROM the Oulla Printing & Binding Company, Anderson, South Carolina, we have received a copy of a booklet gotten out to further the interests of that concern. It is a comprehensive work, fully illustrated with excellent views of the plant, and containing examples of various classes of work.

FROM the Wagoner Printing Company, Galesburg, Illinois, we have received a copy of a handsome church dedication program, and show herewith a reproduction of the cover. The original is printed in dark brown and light brown on brown stock, and is very effective.



Interesting program cover by the Wagoner Printing Company, Galesburg, Illinois.

A PACKAGE of commercial printing from Howard Van Scriver, Norfolk, Virginia, contains designs which are uniformly excellent, all of them being most carefully handled. One of the most interesting is a



A decorative package label by Howard Van Scriver, Norfolk, Virginia.

package label, printed in gray-green, orange and black, a reproduction of which we show herewith.

LOUIS A. LEPIS, Jersey City, New Jersey.— The stationery is very attractively gotten up, both as to arrangement and colors, and should prove beneficial from the standpoint of publicity. A little letter-spacing

of the last word in the firm name is desirable in this instance, the particular combination of letters in the first word making the spacing appear rather open.

FROM C. C. Ronalds, manager of the Herald Press, Montreal, Canada, we have received examples of high-class catalogue printing. The work, both in conception and execution, is of the highest order and



A pleasing title-page by the Herald Press, Montreal.

reflects great credit upon Mr. Ronalds and his company. We show reproductions of a title-page and a cover-page. The original of the former is in gray and yellow-orange on parchment, while the cover is in four colors and gold on white stock.

COMMERCIAL PRINT SHOP, Saint Maries, Idaho.— The specimens are very satisfactory, although the letter-head for the lumber company is rather bold. This design, with its large sizes of type, would be more



A new business card by Stutes.

pleasing in a softer color of ink and on tinted stock than it is in black ink on white stock.

ONE frequently associates a linotyping company with the less-artistic class of printed matter, and at times observes a concern whose commercial stationery bears out that idea. Not so, however, is the Dayton Linotyping Company, of Dayton, Ohio. Every particle of its commercial printing, from letter-heads to shipping-tags, is gotten up in an artistic and attractive manner.

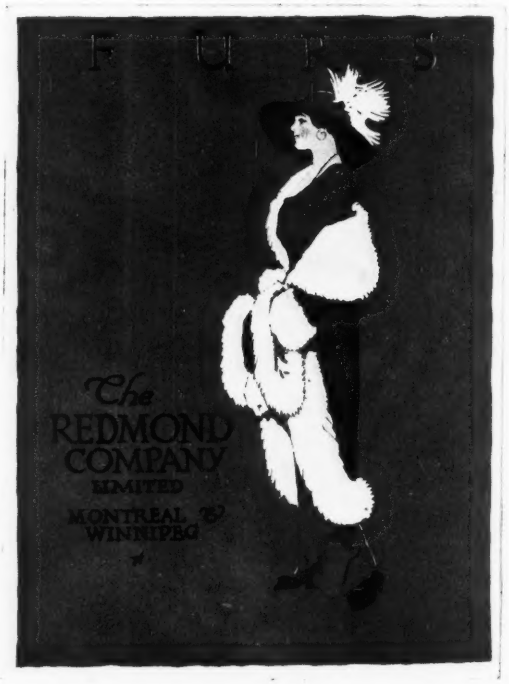
A NEW business-card by Stutes, of Spokane, is attractive in design and pleasingly printed in colors. We show herewith a reproduction.

OUT in Idaho Falls, Idaho, George M. Scott is producing printing of quality. The specimens of his work which we receive from time to time show a careful appreciation of what constitutes good, serviceable printing, with the proper touch of the artistic. In his latest work a menu in colors is especially noticeable.

THE Miami Union Publication Company, Troy, Ohio.— The manner in which you have used the etching of the front page of your paper on the envelopes and letter-heads is interesting, and it should attract favorable attention. The hand-drawn letter-head is especially striking, although perhaps a trifle strong in tone.

VAL WOFF, Melbourne, Australia.— The main line on the card for the hotel shows too much space between words. We would also suggest the omission of punctuation-marks from the ends of display lines. The letter-head is quite pleasing, although the rules at either end of the top line are unnecessary and do not add anything to the appearance of the work.

E. C. STERRY, Kamloops, British Columbia.— We would suggest that when you use rules for underscoring type lines, as you have done in many of the advertisements, care be taken that the rules are of such weight or color as will harmonize with the type beneath which they



Striking cover-design by the Herald Press, Montreal.

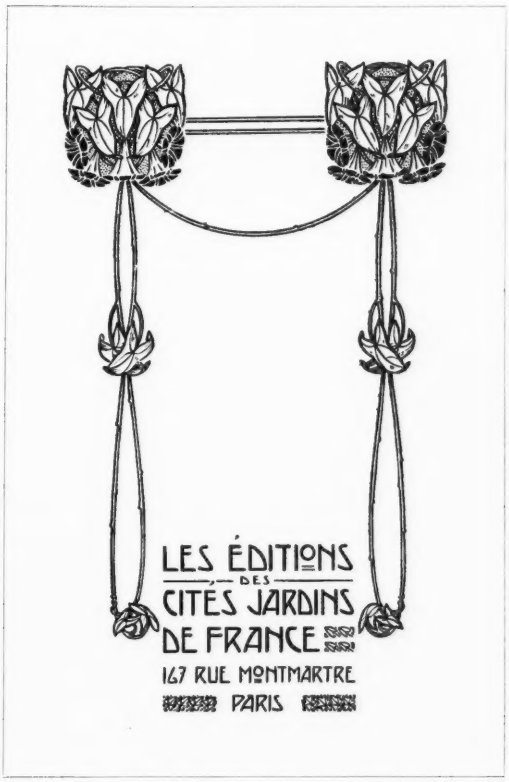
are used. Your advertisements, as a whole, are well handled, as are the commercial specimens, and the avoiding of too many type-faces in a single job does much to improve their appearance.

W. E. HURLSTON, Sydney, New South Wales.—Although the letter-head is very satisfactory when printed in one color, the addition of the orange serves to brighten it up without detracting from the design. In your other work we note a lack of care in regard to details — the wide spacing of condensed letters, the use of rules for underscoring which do not harmonize in tone with the type, and the mixing up of several different styles of letter in one job being noticeable in some of the specimens.

SIMPSON & MOREHEAD, Mechanicsville, New York.—The cover of the booklet would have been much more satisfactory if you had run the border entirely around the page, instead of only partly around. Then, too, the border should have been printed in a brighter color, for the two colors as now used do not furnish a sufficient contrast to warrant a second printing. The spacing between words in the text pages is very uneven, and we would suggest more care in this particular. A small, straight dash would have been preferable under the word "Announce-

ment," and the headings should have been in a slightly heavier type. Where the amount of matter on the pages varies greatly, a border around the pages serves to hold the matter together more satisfactorily.

WE show herewith a reproduction of the cover of a booklet received from Georges Benoit-Levy, of Paris, France. The treatment of the cover is very pleasing, and is quite apart from the ordinary methods of handling work of this character.



An interesting page from Georges Benoit-Levy, of Paris, France.

CLYDE LESTER CONNELL, St. Louis, Missouri.— While your work is, in general, quite satisfactory, we would call your attention to one or two points regarding its appearance. We would suggest that you use a trifle more contrast in type sizes. Some of the specimens show too many lines of approximately the same strength. Select two or three of the important items for display, and then subordinate the balance of the job. We also note a tendency to place too much space between words, thus dividing up the lines into separate spots.

WE are in receipt of a handsome booklet issued by Irwin N. Megargee & Co., of Philadelphia, to give publicity to their line of Craftsman papers. They comprise cover papers, book papers, antique and coated, and bond papers — a complete line. The booklet itself is cleverly gotten up, the nature of its design suggesting the Craftsman characteristics.

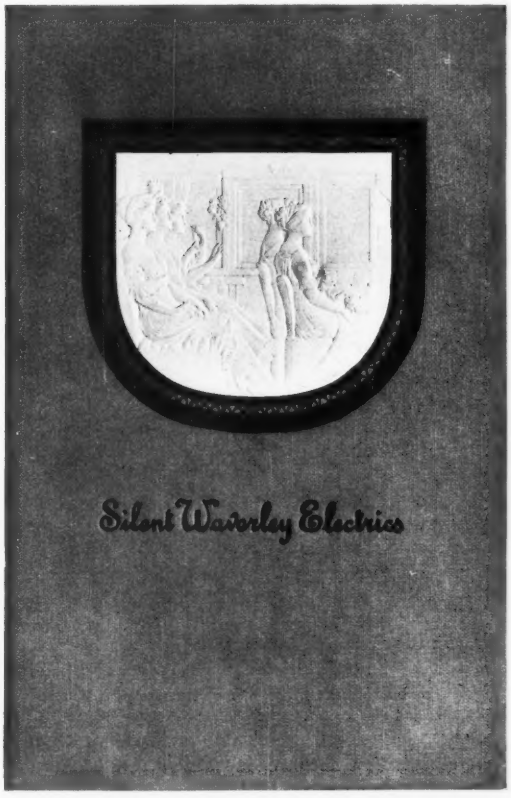
WE have received from the Munder-Thomsen Company, of Baltimore, a copy of the initial number of *National Waterways*, published by the National Rivers and Harbors Congress, and would congratulate the Munder-Thomsen people upon the excellence of the work shown therein. The half-tones, of which there are a large number, are of a high grade and are well printed, and the typography is of the very best.

A BOOKLET recently issued by the Western Pennsylvania Paper Company, of Pittsburgh, to further the interests of its bond papers, is exceptionally striking. The cover is of dark-red stock, on which is embossed in white the statement that "Half the game is in *looking* the part." The inner pages are devoted to the argument that a business firm can best "look the part" through the excellence of its stationery.

EACH year the Interstate Editorial Association, with headquarters at Greensburg, Kansas, conducts a printing contest and awards a silver loving-cup to the person winning the most points. The entries consist of job composition and newspaper work, both advertisements and make-up. At the last two meetings the cup has been awarded to J. B. Miller, of Bucklin, Kansas, and he sends to this department the prize-winning specimens with the request that we "take a shot" at them. They are well handled throughout and offer little opportunity for criticism, although careless spacing is noticeable in one or two instances, especially in the first line of an envelope for the Bucklin Light & Power Company.

CLYDE A. MEACHAM, Ontario, California.— Your specimens are, in general, well handled, although the combination of type-faces on the cover of the by-laws for Orient Lodge is not as pleasing as it might be. It is well, in the interests of shape harmony, to avoid the use of extended and condensed type in the same piece of work. We would also suggest that the wide spacing of condensed type is undesirable. To set a line in a condensed letter and then place an excessive amount of space between words in order to fill out a certain measure is hardly to be justified.

HEREWITH we show a reproduction of the cover of the latest catalogue of the Waverley Company, Indianapolis, Indiana. This catalogue is one of the most elaborate and striking pieces of work that we have seen in some time. As will be noted, the cover is a cut-out design, the illustration in the center of the panel being heavily embossed on white stock, with the cover itself of a gray stock with the border embossed in dark gray. The inner pages are no less sumptuous, containing illustrations in full color as well as decorations in flat tints. Throughout the pages are placed calendars of the different months for the coming year. The work bears the imprint of the Hollenbeck Press, of Indianapolis, and it is a creation of which that concern may well be proud.



Cover of a handsome catalogue issued by the Waverley Company, Indianapolis. It bears the imprint of the Hollenbeck Press.

TIME ENOUGH.

Voice (over 'phone) — "Oh, doctor, our baby has swallowed a coffee-spoon. Come quickly."

M. D.— "Don't worry. He will live until I get there." — *Life.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Gas Burner.

J. G. D., an operator in an Iowa city, writes: "My metal-pot is very slow heating up in the morning, and I have an idea the packing is not very good around the crucible."

Answer.— If you are using artificial gas, it should take about one and one-half hours to have the metal melted sufficiently to use. If you find it takes more time, examine the burners and see that each one gives a blue flame. If you find the flame is partly white or yellow, you should remove the burners and clean them, and see that the flame is full and of a bluish color. We do not believe that the packing of the pot has anything to do with the trouble.

Bad Slugs.

A California operator writes: "I am enclosing a slug from a No. 5 machine, universal mold. I have a great deal of trouble with the metal, seemingly either too hot or cold, and with the twenty-em measure it seems impossible to get a solid slug. I have tested the lock-up for mouthpiece trouble by using red lead on back of mold, and found several high places which I dressed down with a file. This seemed to remedy the trouble in the thirteen-em slug, but not on the wide measures, and even in all sizes there is trouble. Can you tell me how to test for an imperfect lock-up caused otherwise than by the mouthpiece?"

Answer.— Your trouble will disappear when you put in a new plunger and clean out the cross-vents in the mouthpiece with a pointed instrument. These vents should be cleaned daily. It may be possible that a slight alteration of the gas governor will be necessary.

Slugs Stick in Mold.

A Wisconsin operator writes: "I am enclosing a five-point slug which gives considerable bother from sticking in the mold and will consider it a great favor if you can give me any information on the subject. We use five, five and one-half, and seven point on the same machine, and both the five and seven point give the same trouble. The ejector blade and mold appear all right, but evidently there is something the matter that we have overlooked."

Answer.— The trouble with slugs sticking in your mold is no doubt due to the imperfect job of grinding done on the cap of the mold. This will have to be reground or should be lapped to remove the ridges. In regrinding, it might be an advantage to have the wheel run parallel with the grooves; then if it is a trifle rough it will not interfere with the ejecting of the slug. We suggest that you send the mold to the Mergenthaler Company at Chicago and have it finished properly. You can minimize the trouble by setting the left knife so as to take off a trifle less. This will reduce the resistance offered. Another means of making the slug eject easier will be to make the base perfectly solid. To do this, clean the plunger daily and also keep the cross-vents open in the mouthpiece. It may even be necessary to deepen these vents to insure a perfect discharge of air from the mold. You might try polishing the inside of the mold with crocus powder and then with graphite. This is a temporary remedy only.

Matrix Ears Bruised.

An eastern operator writes: "Enclosed find matrix. Kindly inform me the cause of the burr and wear on the front lower ear of matrix, if from use or abuse? I fail to locate this trouble. Upper assembler glass is of glass; lower or small assembler glass is of fiber. The matrix is new and in use about a week or so. Other matrices of longer use are in worse condition. Model 5."

Answer.— The matrix shows hard usage, considering the length of time in service. We are unable to tell you just what gives the bruises to the ears. It may be possible that the ears are striking the rails in the line-intermediate channel, as the line transfers from the assembling elevator to the first elevator. We do not think that the fiber piece has anything to do with the bruising of the matrices, as the back ears show the same kind of damage as the front ones. A close examination of the matrices as they assemble may reveal the point of impact that causes these bruises. Scrutinize the right side of the assembling elevator and note the places of contact. Possibly you can determine the cause of the trouble.

Natural-Gas Governor.

A Canadian operator who recently took a course of instruction in the Inland Printer Technical School writes: "(1) I have had a great deal of trouble with the gas. They use natural gas, and I am told that at times there is a lot of air in with it. The metal will be all right for a day or more, and suddenly it will get cold or hot, so that I have to keep changing the pressure all the time. (2) Another trouble I have had lately is when I send in a line to be cast. If the line is full or nearly so, there will be no trouble; but if it is the least bit loose there is a loud jar in the vise, and connecting rod on the vise-jaw closing-screw jerks. I suppose it is some simple thing that I have overlooked, but so far I am beaten. I would be glad if you could suggest a remedy. Have been here two months and I have succeeded in getting the paper out on time, thanks to your instructions, and if I could remember all the things told me at the school I would have no trouble in keeping the machine going."

Answer.—(1) You should have a natural-gas-pressure governor (F 1000), for which see illustrated catalogue of linotype parts. With this governor attached and set correctly it should eliminate variations in pressure. (2) In regard to the peculiar action of the vise-jaw screw link,

you should remove the stick from the vise frame, send in a line that causes the irregular movement, and watch it act. Remove pin in plunger and lock spaceband-shifter and continue your observations until the cause is determined. Examine link and roller on second-justification lever, for sometimes a broken link or a flat roller will cause just such trouble.

Distributor Box.

A St. Louis operator writes: "Am enclosing a couple of matrices which are being damaged by the distributor screws, the upper ears being 'ground.' The adjustments appear all O. K. and am at the end of my knowledge on the subject. Had formed a theory that the distributor-screw cam was worn, causing the lift to operate out of time, but it is only a theory and did not want to make any changes without more competent advice. Will appreciate it very much if you can suggest a remedy."

Answer.— Your theory of a worn cam may be correct. Still, there are two other likely causes. The first is rather rare; the second is quite common, due to the improper method of removing the distributor box. If the box is to be removed, the screw must be turned in *full* distance before the box is withdrawn, otherwise the front rail is deflected toward the back one and as a consequence it causes matrices to bind, and this condition eventually results in the cutting of the ears. Remove the box and place a matrix on the rail and note if it has sufficient play. To test for the other cause raise the back distributor screw and place a matrix ear in the distributor box and work it forward till it rests on the highest point on the rails, and note if there is a clearance between the top of the matrix ears and the brass strip in the distributor bar.

[A later communication is as follows: "Thank you for your prompt, and, as usual, correct information. The trouble was the last mentioned — the deflection of the front distributor rail — and I finally succeeded in reshaping same, so the trouble is corrected."]

How to Replace a Mouthpiece.

An operator writes: "They have been running the machine here with no fire under the mouthpiece, and in order to get a slug they filed great furrows in the vent places and practically ruined it. As soon as I turned the heat on the mouthpiece, at each casting the metal would ooze out in such quantities that I had metal all over the floor and behind the block, and everywhere I did not want it. In the meantime I filed the mouthpiece down quite a bit to ease up the deep vents and in a measure I have stopped the excess waste of metal, but I am not satisfied with the result. I am sending slug which shows poor vent service. I ordered a new mouthpiece and have it now. Please give instructions for applying."

Answer.—(1) Open vise and draw disk out full distance. (2) Mark crucible below the first hole on right end of the mouthpiece. (3) While the pot is hot, drive the mouthpiece toward the keyboard until it touches the mold-slide. This can be done to advantage by removing the plate that is just above the mold-disk. (4) When the mouthpiece is out, scrape the opening in the crucible so as to remove any scales of red lead or metal. The seat for the mouthpiece must be clean. (5) When the crucible is cold and the new mouthpiece is cleaned free from oil, you can then prepare a mixture of litharge and glycerin (five cents' worth of litharge from a druggist and enough glycerin to make a paste which will have the consistency of printing ink); mix a spoonful only. (6) Apply the mixture to the back of the mouthpiece in a thin coating. (7) Have a hammer handy and the wedge that locks the mouthpiece within reach. Take the mouthpiece and pass it into the seat in the crucible, being careful not to allow the back, which is coated, to touch the crucible, or it will scrape off the litharge. When you have passed it in far enough to line up the mark made with the chisel, press it upward into its seat. The wedge should be oiled and graphited and then driven in tightly. If the foregoing has been done correctly it will not leak. The next step is to test the lock-up between the pot and mold. Ink the back of the mold, lightly and evenly, with red ink, and allow the cams to revolve several times. Draw disk out and observe the appearance of the mouthpiece. It should have a fairly even coating of ink. If it does not, the pot legs may need adjusting or the mouthpiece may need filing. If possible allow the pot to stand over night without any heat being applied so the litharge will set. Bail out metal from pot until well is exposed about a half inch, then put in a teaspoonful of tallow and a like amount of graphite, and then the plunger. Fill the pot with metal and note the condition of slugs after a half-hour run.

Justification of Long Lines.

An operator in an Illinois city wrote as follows concerning trouble he was having: "In using longer measures than thirteen ems — say twenty-three ems ten-point — unless I fill up the line I get a 'squirt' on left end of the line. The spacebands come up sluggishly and when final justification takes place the line is not fully spread. I will tell you what I have done so far. Have seen to it that matrices are free to slide in first elevator; have increased tension of justification springs; have adjusted disk so that it has more than enough room when alignment takes place (this I will have to reset as it will probably give trouble on thirteen ems), thus preventing any probable binding; have tested bands to see that they are of equal width. I can not imagine what else can cause this trouble, except that possibly the pot might have to be moved backward on one side to give equal pressure, or a possible warped mold. However, the latter are mere theories. I had trouble of a similar kind before, but remedied same by giving matrices free play in jaws."

Answer.— It is likely that the first elevator does not descend low enough to allow the ears of the matrices to clear the aligning groove in the mold. Turn up a trifle on the back screw on the first elevator. After doing this pull pin out of pump-plunger and try several lines, watching the action of the line as it justifies to the left jaw on the first movement of spacebands. If the first movement to the left is obstructed, after turning the back screw in first elevator up a trifle, then you will have to test the alignment of the matrices in the mold-groove. Before this is done, however, you should see if there is any evidence of wear on the disk-bushings and the locking-studs. Wear on these parts may induce a trouble as you have described. To test, open vise-jaw to thirty ems. Suspend a matrix on each end of the first elevator jaws and allow the elevator to descend to the lowest point; then bring the mold-disk forward on the locking-studs. With one hand lift the elevator forcibly, and while it is held up take a pair of tweezers and grasp each matrix separately and note the tension of each. Both matrices should have a firm contact with the upper part of the mold groove. Should you find the right matrix loose while the one on the left is tight, it will suggest the necessity of raising the left locking-stud block. To do this, first scratch a mark on the top of the block to identify its position. Remove the square-headed screws. Remove the block and drive out the dowel pins and return

the block to place and then bring the square-headed screws to a bearing lightly. Get the disk on the studs again and make the test as before. To correct, you will have to drive up on the left locking-stud block until a test shows it to be correct. You should tighten it very firmly in place and make repeated tests with lines as first described. Then you will have to reset down stroke of the first elevator, if you have made a change as suggested in first paragraph. When you are assured that the stud block is in correct position, you will have to lower vise to second position and with a drill of proper diameter make two holes through block



Ornament by J. G. Schelter & Giesecke, Leipsic.
From *Schweizer Graphische Mitteilungen.*

into vise frame for the block dowels, ream the holes and then drive home the pins. The pot should not be touched, as it probably has nothing to do with the trouble. Examine the elevator jaw and see if any bruises or bends are present; also examine mold groove.

[A later letter from the same correspondent says: "In regard to trouble, am glad to say that your first suggestion was carried out, and presto, it was done! I raised the screw a trifle and tested on twenty-six and one-half ems. The bands shot up freely on first justification and the line justified perfectly. Since then I have not had any more trouble and can send in a line reasonably loose without fear of metal shooting all over matrices and trying to hit the ceiling. Candidly, I don't believe I ever would have thought of that remedy, and I duly appreciate your help. To use the words of the street, 'you are there.'"]

Worn Locking-studs.

An Australian operator writes: "I desire to ask a couple of questions which I would like your expert to answer in the next issue of your valued journal. Have closely studied 'The Mechanism of the Linotype,' by John S. Thompson, from which I have gained valuable advice, but still I find there is more to learn. (1) When the first elevator goes down with the line of matrices to casting position, immediately it rises one-sixty-fourth of an inch and then falls back on the vise and rises again (this happens all in a second). This action of the elevator only happens when the bands are driven fairly high. It never occurs when a line is sent in full enough to stop the bands rising above the vise-jaw, but if the bands go above the vise-jaw it always occurs. There is no damage to be seen on the matrices, and the face of the slugs is perfect. The second-justification lever-spring under the machine-frame appears to have lost a little tension, but still the lines space out all right. (2) The face on the slug appears to slant off at one end about the thousandth of an inch. The left-hand knife just cuts the tops off the letters 'd,' 'l,' 'i,' etc., and this is more conspicuous on a capital line. If I set the back knife (left-hand knife, I mean) so that it will not cut the tops off of the capital letters, the slugs will be considerably bottled. The trouble appears to me to be that the letters do not show in the center of the slug right along. Could the gibs under the mold-slide affect the line in any way if not properly adjusted? (3) The two justification-springs under my machine have no nuts on top to screw down to strengthen them. They simply have a pin through the rod that runs through the center of the spring. Is it possible to strengthen springs of this design?"

Answer.—(1) The two upward movements of the elevator are due to the first justification of the line and to vertical alignment. The first movement you mention should not occur, and to the wear on the locking-studs we ascribe the cause of this movement. As a remedy, renew both the bushings and the studs. (2) The imperfect alignment of the face of slug with the body thereof is another indication of worn locking-studs and bushings. The gibs under the mold-slide may need readjusting, but it is not the immediate cause. The renewing of the bushings and studs will correct the trouble. (3) On old-style machines there is a washer and a pin above each justification-spring. In order to increase the tension of these springs the washers must be moved down with a lever and the pin inserted in one of the holes lower on the rod.

Recent Patents on Composing Machinery.

Linotype Slug.— James McNamara, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York. Filed October 30, 1908. Issued November 26, 1912. No. 1,045,162.

Keyboard Frame.— O. V. Sigurdsson, Brooklyn, N. Y., assignor to Oddur Manufacturing Co., New York. Filed February 18, 1911. Issued November 26, 1912. No. 1,045,202.

Typesetter.—A. G. Baker, Albion, Michigan, assignor to Universal Machine Co., Albion, Mich. Filed December 30, 1907. Issued November 26, 1912. No. 1,045,360.

Assembler for Two-letter Matrices.— J. R. Rogers, New York city, assignor to Mergenthaler Linotype Co., New York. Original No. 615,090. Issued December 13, 1898. Reissued November 19, 1912. No. 13,489.

Typesetter.— Ernest Duscher, LaCrosse, Wis., assignor to Vote Berger Co. of Wisconsin. Filed May 13, 1911. Issued November 12, 1912. No. 1,043,910.



"Pipin' win's! We blaw together
Through the snaw an' o'er the heather."

Half-tone from a half-tone of ad. for Highlander Condensed Milk, in the Christmas issue of the *Otago Witness*, Dunedin, New Zealand.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Editorial Proofreading.

J. H., New York, writes: "Being nearly through my present work as proofreader in a large editorial room, I applied by letter to various publishers for employment as an editorial proofreader. One prominent firm replied that they had no knowledge of the term 'editorial proofreader,' and they did not need a reader. Was I wrong in supposing that 'editorial proofreader' is a term in common use?"

Answer.— Our correspondent's supposition was wrong only in failing to recognize the fact that what he meant by "editorial proofreader" is not self-evident to some people, and he was answered by one of these groups. On large reference-books the class of work indicated is always done by some special reader in the editorial room, and, though of course it is subject to the editor's final supervision, it is not by any means wrong to call it editorial proofreading. The man who does it, although he works as a proofreader, becomes really a subordinate editor. It is easily conceivable that in making books of a more personal character proofreading should be much more restricted in scope. Nothing is generally tolerated beyond critical suggestion, and even that is often ungraciously scorned, to say the least. But on a work written by many hands, say an encyclopedia or a dictionary, the case is different. Nothing else would show what is meant half so well as personal experience, and I do not know any other personal experience half so well as I know my own. I went as proofreader from a morning newspaper office to the editorial room of the Century Dictionary, where my first work consisted in correcting typewriting to make it like the copy. I had no permission to do anything more than this purely imitative work. Within a week after beginning, however, I encountered a paragraph written by a specialist which told what a certain thing is, when it should have been a definition of the adjective by which the thing was described. I killed the writer's work and substituted a definition. An associate editor who happened to see me do it touched me and said, "That's the way to do it." Probably this very incident was the ultimate cause of my being requested to read the proofs of a large encyclopedia a few years later in the editorial room, where they wished to turn out a volume of eight hundred pages each month, and had not discovered how to do so. One volume had been issued, after months of labor in the making. No month failed to produce its volume after I began. The trouble there was mainly failure in getting proofreaders' queries answered. The printers had a proofreader who considered himself a first-class historical critic, and hardly ever failed to offer many changes of statement in every galley. As soon as I came to one of these I took it immediately to the editor in charge of the department to which the article belonged, and procured its definite disposal then and there. When, later, anything was again challenged that had been thus already settled, I negatived the query without further fuss — to the effect, as I afterward heard, of making the querying proofreader very angry. But so the work progressed, and otherwise would not have progressed. Now that's a lot of stuff about little me, but I think it shows conclusively that there is such a thing as editorial proofreading.

Simplified Spelling — A Last Word.

What is to be said here is primarily personal, therefore written in the first person, but is thought to have some general interest also, or it would not be said. I supposed when I wrote my first paragraph about simplified spelling that I had avoided dogma and argument sufficiently to escape anything like what followed. But the would-be protagonists who are enslaved by this obsession can not refrain from indulging their argumentative propensities. Well, they have as much right as any one to say what they please, and also to spell as they please. And they have been doing it for centuries, and have accomplished almost nothing. A letter to the editor called my first paragraph a "puerile argument," and now another letter by the same writer applies the same epithet to what he calls my "twisting of what he said." Curious, isn't it, how easy it is to see another person's faults and fail utterly to behold our own? I had been sure the "twisting" was on the other side.

The letter-writer had mentioned the pronunciation of apricot, and I called attention to the fact that what he called bad pronunciation is not held to be bad by all scholars. Now he says that preference for the initial vowel as sounded in the word April is expressed by ten dictionaries and "forty-five of the fifty-seven savants to whom disputed points were referred by the editor of the Standard Dictionary." Well, yes, except that eleven dictionaries are so cited instead of ten if we count the Standard itself. However, it seems worth while to name the committeemen who gave the other pronunciation the preference. They are J. H. Allen, John Currie, Horace Howard Furness, Thomas Wentworth Higginson, William Preston Johnston, Brainerd Kellogg, Cyrus Northrop, and Calvin Thomas. They are classified by the letter-writer himself as "savants," and presumably know something about the matter. In fact, they are the few who were frank enough to express their real preference, and not accept the other for what is probably the real reason in many cases — mere conventional conformity. The giving of two pronunciations in a dictionary means that they are both correct, but that the editor prefers the first one. If that editor considered the other one bad, he would either not give it at all or say that it is not good; usually it would be omitted. When a man like William Dwight Whitney says that apricot with the initial sound as in apple is good, we may reasonably believe that it is not bad. He did say this in

the Century Dictionary. The latest Webster's also says it, and so will the new Standard.

Now, this pronunciation matter (that is, in the case of the word considered here) has no bearing on simplification, but it affords a clue to the quality of reasoning that predominates in what the "simplifiers" have to say in advocacy of their particular brand of simplification. I have never seen anything published by them that had not something utterly illogical in it. This means, of course, as I see it, and I can bring to bear only my own mind, not somebody else's, except that my own is susceptible to truth when real proof is shown that I did not know as well as I had thought I did.

I can not be convinced that it is reasonable for a man to insist upon preservation of a pronunciation because it is conventionally established, while yet insisting upon revolutionizing conventionality in spelling. If one is looking for puerility, it seems to me that it is found here, and I am not its sole exemplar. Again, if I read aright this time, the letter-writer thinks the simplifiers are striving to secure phonetic spelling, but the Simplified Spelling Board has repeatedly published denial of such intention.

Before the board was established there was action for change of spelling under the actual name spelling-reform, and the intention was then avowed of furthering phonetic spelling. One of the assertions made in its favor was that dropping silent letters would save one-sixth of the cost of making books. This was accompanied with a paragraph shown in each way, with the silent letters and without them. Each form occupied the same number of lines. Where was the one-sixth of saving? And even if a large book might have a little less of printing, the binding would cost no less or very little less.

What is most essential in this matter, as in all others, is that we should have the truth, the whole truth, and nothing but the truth, with the reservation that sometimes it is well not to tell all that is true.

Another challenge is uttered in the letter, for me to tell what my scheme of simplification would be. It would be nothing. Not because I do not think some real simplification might be worth while, but because so much has been tried by others, and failed, that I do not know how to plan anything of the kind. I am convinced that nothing can be done toward real improvement, except the changing that is always in progress, as seen in the change from musick to music.

The remark above about seeing other people's faults is not intended to be offensive. It is meant mainly to apply to myself.



EDITORIAL SECTION, GOVERNMENT PRINTING-OFFICE, WASHINGTON.

Printers' copy is more carefully prepared in the Government Office, perhaps, than in any other establishment in the country. A comprehensive manual of 150 pages prescribes the form and style for the several classes of work, and is the guide followed by copy editors. A score or more of specially trained experts prepare copy to the precise form in which it is to be printed, little or nothing being left to the judgment or discretion of compositors, operators and readers. The wage rate is 65 cents an hour. During sessions of Congress a similar force is employed at night, at an advance in pay of twenty per cent.

A SLANDER.

Guest — "I have eaten many a better stew than this!"

Landlord (enraged)—"Not in this house!"—*Fliegende Blaetter.*

SOMETHING IN IT.

Willie — "Paw, what is a stable government."

Paw — "When the party in power displays horse sense, my son." — *Cincinnati Enquirer.*

Written for THE INLAND PRINTER.

EDITING IN THE GOVERNMENT PRINTING OFFICE.

BY FRANK A. KIDD.

UNCLE SAM'S big print-shop in Washington, officially known as the Government Printing Office, has a large corps of editors whose duty it is to scan carefully for error of fact or form the countless folios of manuscript submitted by the executive departments and Congress, to be printed as public documents, reports, or speeches.

The subjects covered by the output of this printing plant — the largest in the world — embrace every field of industrial, scientific and mechanical endeavor, every phase of abstruse philosophy and speculative research.

Unlike editors in other printing establishments, these keen-eyed, quick-witted journalists are not contributors, but compilers and correctors. They discover the adverb gone astray, detect the preposition in the wrong pew, and fall upon the split infinitive with a fury equaling a woman's scorn. The scrambled metaphors in perfervid perorations of half-baked Congressmen are recast into sensible simile. Inspiring thoughts of Seneca, Bacon or Shakespeare mistakenly quoted as Holy Writ are properly credited to philosopher or bard, and Charlotte Corday is not allowed to be transposed a thousand years from her notorious niche in history and made queen of Greece by senatorial slip — or ignorance.

If the typist, in a treatise on geology, writes "glaucophane schist" when the term "diabase-gabbro" is the one intended, the blunder must be noted. Names of this morning's presidents of turbulent Central American republics must be correctly set forth — accents, l's, z's, and all. When the strange, repelling combination of consonants and vowels, Képviselöház, bobs up in ambassador's ebullition, the humble editor needs know it means the lower house of the Hungarian Parliament; that Narodna-Skupshtina is not a Jewish holiday, but the name of Servia's national assembly.

Satisfactorily to edit government copy — except treasury warrants — in this land of the free, one must be liberally educated, know his Latin and Greek, and maintain friendly relations with modern languages; be familiar with the literature of all ages, acquainted with the theory and dogma of all religions, know the history of all nations; have stored in memory the names of the great men of all times — their accomplishments, failures, crimes and virtues — also a myriad other more or less noted strutters on the stage of fame whose names figure only in the index, as well as who hit Billy Patterson, and why.

He must determine at a glance the author of poem, axiom and epigram, and insert with infallible exactness figures omitted in hurried reports by lazy secretaries of dilatory senators — grave seigniors who are long on courtesy but short on accuracy.

He must know by heart the Declaration of Independence, the Constitution of the United States, and Washington's farewell address, and be able to repeat the Apostle's Creed backward — this latter to prove that a jumble of words may mean a great deal to a discriminating editor.

This high-class, hard-working, supersensitive critic and corrector, this launderer of crimpled literature, is denied by compositor, reviled by proofreader and decried by author. He may correct a thousand grievous blunders every week, but if one mistake that causes complaint or reprint pass unobserved, discipline may award him ten days' leave, without pay, in which to ruminate on the proneness of the *genus homo* to err.

He works under high tension at all times, lives a brief, nervous, hilarious span, and receives a little less compensation for his labor than the ordinary union bricklayer.

Written for THE INLAND PRINTER.

THE RANGE AND LIMITS OF PROOFREADING.

BY F. HORACE TEALL.

SOME proofreaders have expressed indignant protest, and doubtless many others have felt it, against an assertion made by the present writer that the greatest part of the proofreader's work is purely imitative. Such protestation arises mainly from failure to understand just what the assertion means, and it is not unlikely that the misunderstanding is induced by a shortcoming on the part of the assertor, in neglecting the necessary specification that greatest means largest in bulk. If the writer remembers rightly, he has also called imitation the most important function in proofreading. Both statements are correct, but both are liable to misconstruction. Neither of them was ever intended to belittle or restrict the exercise of intelligence, or the value of thorough knowledge, or the right or duty of the proofreader to make good use of knowledge.

Proofreading duties range from the closest possible reproduction of what appears in copy, without regard to whether the copy is right or not, through various gradations, up to actual editorial work. Mr. Theodore L. De Vinne says, in "Correct Composition," that "the reader should not forget that it is his first duty to correct, not to edit." He also says: "There are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. There are other authors who ask, as a matter of right, that the proofreader verify proper names, dates, and all unusual words, and that he maintain consistency of statement as well as of style. Some go so far as to ask for the verification of all quotations from standard text-books. They hold that it is the duty of the proofreader to correct all errors." Mr. De Vinne speaks from personal knowledge, and shows conclusively that some people expect proofreaders on books to do real editorial work, while many others demand that they make no changes from copy.

It is almost impossible to divide the work of proofreading into strictly defined classes, from that demanding the least intellectual qualification, through various degrees, up to the highest, which involves the closest possible practical application of extreme mental equipment. But division into two classes will answer our purpose, with the understanding that between the extremes are many grades. It was reported as a saying by Horace Greeley that a thoroughly qualified proofreader should command a salary at least equal to that of the President of the United States. Of course that was an exaggeration, but it emphasizes a truth. An amount of pay that is vastly more than the average reader's work can ever be worth is ridiculously low for the service of the best reader. Here, again, another series of gradation arises, in the fact that sometimes the man who is best for a certain office or a certain kind of work is not the equal intellectually of many others not nearly so good at the same work. In a force of five proofreaders on a New York newspaper, the one considered best on advertisements and tables was the least educated man

in the room. His accuracy of verification gave him his special standing. He was remarkably adept in following copy exactly, and this is the prime qualification for most proofreading work, and truly important, if not most important, to the most critical reader who is expected to make editorial corrections.

Limits of the proofreader's duties are more promising as a subject for discussion than the range of the work, the range being fixed, and the limitations decidedly variable. No definite unvarying distinction can be made between proofreading and editorial functions except when the reader is explicitly ordered to follow copy inflexibly, and often even under such restriction a man may show that he is a thinking man and not a machine, sometimes by correcting a plain error in copy and sometimes by asking whether a change is needed. In the higher grades of work the proofreader is practically limited only to recognition of the fact that he must not trespass upon the authorial or editorial field.

As Mr. De Vinne says, no reader should forget that his first duty is to correct, not to edit. But correcting the compositor's errors is comparatively seldom his only duty. In reading columns of figures, for instance, absolutely the one demand is that each figure in print shall be the same as the one in that place in copy. Many years ago, however, when the present writer read proofs from the plates of a work full of tables in which each column was added, he footed up one of the columns and found it incorrectly added. Because that had an error, he added all through and discovered other errors, for which he got hearty thanks. Those thanks would not have been deserved if he had simply corrected the totals, because some of the errors were found to be in the items, not in the totals, and in a few cases the discrepancy had to stand uncorrected. Nor would it have been fair to do so much work by the hour without authorization. This is mentioned as showing that even in such a case one may profitably offer something more than what is demanded, though he should not venture to make any final change that might prove to be wrong.

On happening to mention something similar to another proofreader, that gentleman told of reading proofs of a book for a very particular writer, with positive restriction to merely following copy. So binding was this order that he did not even venture to correct the name Spreckles, so written a number of times. He asked the author about it, and the author was surprised at finding he had written Spreckles, and said that of course it should be Spreckels. Of course in such a case, where his knowledge was positive, and he must have known it to be beyond dispute, that reader did not need to consult the author; but he thus placed himself on a sure footing, by means of the safest general procedure, since in many such instances the reader, even while thinking his knowledge sure, might prove to have a wrong impression.

In line with this comes the error noticed by the writer in the last book he happened to open. It was a book of personal letters, published by Harper & Brothers. The error glared at one right from the top of the first page, in this sentence: "Professor Pierce, who is, you know, the greatest mathematician in the world." This may be only a typographical error, but also it may have been so written. One could hardly demand that a proofreader make it Peirce if the author wrote Pierce, but if the proofreader should correct it certainly no one could censure him for the correction.

An article by Woodrow Wilson, recently published, contains two sentences that show examples of how to do it and how not to do it. In the first one we have an error that should be corrected by the proofreader, copy or no copy, whether he is told or not to follow copy absolutely. "We ought," it is said, "to be interested in it only as it express the purpose of the people." Every one should know that, even if express was written in the copy, its writer intended to write expresses. Just as the professor who wrote prounce many times in notes to the present writer undoubtedly thought he wrote pronounce.

In the other sentence is something that many a proofreader might be strongly inclined to change, and with reasoning in support of the change as good as any to be offered against it, but bristling with the warning, "Hands off." Changing it would carry the proofreader unwarrantedly over the editorial line. The sentence is, "Public opinion has accumulated tremendous force in our day, not only, but it shows infinite richness and variety." Many people might think this sentence poorly constructed, and it could be so altered as to make it unchallengeable; but it was written by one of the men who would not write anything carelessly, and the mere fact that he wrote it indicates that he would insist that it is correct. Coming from such a man, such sentences should not even be questioned by any proofreader.



"EYES RIGHT."

Photograph by Rigdon, Dubuque, Iowa.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-Criticisms Deferred.

On account of the large amount of space devoted to the result of THE INLAND PRINTER'S Ad.-setting Contest No. 34, criticism of other advertising is deferred until next month, when there will be a better opportunity for reproductions and extended comments.

Christmas Numbers from Australasia.

Each year we receive some excellent examples of the printing art from Australasia in the form of Christmas issues of weekly publications in Australia and New Zealand. The half-tones in these issues, their arrangement and embellishment, and the presswork equal if not excel anything produced in this country, although in ad. composition our printers have the best of it. J. V. Price, who formerly was connected with the Christchurch (New Zealand) *Weekly Press*, is now with the Melbourne (Australia) *Weekly Times*, and he sends a copy of the *Times'* "1912 Annual" which shows marked evidence of his having been in charge. The first page, which in the original was printed in a strong red and black, is reproduced herewith. This issue consisted of sixty pages and cover, of the size of the *Ladies' Home Journal*, printed on heavy enameled stock. The delicate color tints which Mr. Price formerly used in New Zealand are here handled nicely, and the entire number is very creditable. The Christmas number of the Auckland (New Zealand) *Weekly News* is as attractive as ever. The entire work was done in the office of the *News*, furnishing employment for a large number of workmen exclusively on this publication for several months, and it would delight any printer's eye to glance through it and see how nicely the half-tones are arranged and printed. The same is true of the Christchurch (New Zealand) *Weekly Press*. The native tribe of Mori Indians is not given so much attention as usual in the illustrations, more space being given to rural outdoor life with its accompanying beautiful scenery of seashore and mountain. These subjects lend themselves, aided by the strong sunlight of that latitude, to producing the best work of the photographer, the engraver and the pressman, and all three of these artists appear to have cooperated in an attempt to surpass previous accomplishments.

Daily Newspaper Men in the Religious Field.

Recently there has been a conspicuous shifting among religious weeklies, with an evident tendency toward concentration in a fewer number of periodicals of higher quality. The *Continent*, the Presbyterian national weekly, believes itself to be the only prominent religious paper in the country whose regular staff consists entirely of former daily newspaper men, with not a minister in the list. Most of the religious papers of America are headed by a man whose smallest title is "D. D." The *Continent's* editorial offices in all three centers, Chicago, New York and Philadelphia, are headed by former newspaper men. Nolan R. Best, editor, New York; Oliver R. Williamson, managing editor, Chicago; William T. Ellis, "editor afield," Philadelphia; H. L. Bird and H. H. Smith, associate editors, Chicago, all made their living by daily newspaper work before entering the religious field. Strange to say, they all report that there is no soft snap in making an up-to-date paper devoted to helping people to be good. There are, of course, ecclesiastical specialists for special departments. The paper not only predominates in the Presbyterian church among both laymen and ministers, but is read by many ministers of other denominations.

Big Thanksgiving Edition.

It is rather unusual for a paper to publish a "Thanksgiving Edition," but that is just what was done by the McKinney (Tex.) *Courier-Gazette*, and it was a dandy, too. There were sixty-four pages, printed in eight sections, packed full of turkeys — in fact there were 158 of them in the ads. alone, all of one size and divided about equally between only two views. The advertising manager on the *Courier-Gazette* must be an enthusiast, and able to "talk turkey" to prospective advertisers, as over forty of the sixty-four pages were advertising, and the way he worked that turkey cut overtime was a caution — even the automobile ads. were embellished with turkeys. But it was a great number, well handled mechanically, and must have proved a very profitable venture.

An Interesting Industrial Edition.

Wilbur F. Cleaver, publisher of the Somerset (Pa.) *Democrat*, issued an attractive "Industrial Edition" the last week in November, which was a very creditable piece of work. It consisted of thirty-six pages (11 by 14 inches) and cover, and was printed eight pages at a time on a Campbell country cylinder hand-power press. There was no display advertising, but there was an excellent showing of write-ups for local business houses, all of which were illustrated. There were more than a hundred photographs in the issue, practically all of them taken by Mr. Cleaver, who also wrote every word of the descriptive matter.

London's New Labor Daily Appears.

The first issue of the new labor newspaper, the *Daily Citizen*, which is to be "an organ of trade-union activity, labor-party policy and socialistic thought," made its appearance on the streets of London (Eng.) in November. A column of labor at "home" and one for abroad will be published daily.

Result of Ad.-setting Contest No. 34.

THE INLAND PRINTER'S Ad.-setting Contest No. 34 brought out some excellent ads. There was so much copy that it was difficult to display the ad. attractively and effectively, and it required considerable talent to produce the desired result. The space used was rather smaller than his entries, and these were made up into sets and mailed to the compositors who entered the contest. As explained when the contest was announced, the best ads. are determined from the vote of the contestants by a system of points. Three points are awarded each ad. selected for first place, two points for each second selection, and one


That New Suit!

Made to Measure by MEN TAILORS The Best Tailors

THE IDEAL TAILORING COMPANY

CHICAGO, ILLINOIS

LET US TALK IT OVER

THE NEW WAY. The made-to-measure outer garment is a natural result in the evolution of garment manufacture. The woman of to-day is not satisfied with "an average size for the average figure." She demands a particular size for her individual form. Through years of experience in the making of Ladies' Suits and Coats, the Ideal Tailoring Company has perfected its organization to such an extent that special made-to-measure garments are neither an experiment to them nor a risk to the customer.

HOW IT'S DONE. A large portfolio contains more than seventy-five designs of unquestionable style, the best efforts of the best designers obtainable. In this book are also shown 375 large samples of materials all selected by cloth experts. Any material shown may be made up in any style, and price-list shows clearly the cost of the finished garment. By an accurate system of measurements we are able to fit any figure.

WHY BETTER? Your own selection of style, material, lining and trimming goes into the garment that is made for you, from measures that are yours. This suit that's made for you is better made and better finished than the same grade could be in a ready-to-wear suit, for each garment gets individual attention—not possible where suits are made by the dozen. Every piece of goods is shrunk and inspected before cutting, and every stitch is put in with silk thread, too.

MATERIALS, STYLES, PRICES. The world's largest retail store would show no greater range of materials suitable for garments of this kind than we show you. Every piece is selected by an expert who knows cloth value and style requirements. Don't for an instant think that all this care and expert work means high-priced products. On the other hand, the perfect system means a saving to you. Better value, fit and finish can be given you by this means than you will get from ordinary ready-to-wear garments.

OUR PERSONAL GUARANTY. Every garment we deliver must be right in fit and finish. Taking special orders is not an occasion with us—it's a regular business, built by many satisfied patrons. Behind our personal guaranty is the house that makes the suits, whose guaranty covers every point of material and workmanship. We want you to be satisfied and will make it our business to see that you are. We want to sell you again.

PROMPT AND EFFICIENT DELIVERY of suits is made in ten days to two weeks after receipt of order. This is not a promise; it is a fact, proven by past dealings. You'll not have to wait indefinitely, as with some so-called "special order" houses. Every step in this made-to-order garment business is accomplished by the aid of men trained to this work—no longer an experiment—and a distinct success.

WE ASK YOU. The Fall Book is now ready. We ask you to look at it. We will gladly explain everything, show you what we can do, and give you prices on anything you need. You'll find us ready to do all we can to get you acquainted with a system of garment-making that's not ordinary. We believe that you will find this a satisfactory solution of many clothes problems.

F. A. Piper Company

The Store of Quality
The Store with a Past and Future

No. 12 — First place.


That New Suit

Made to Measure by Men Tailors —The Best Tailors

The Ideal Tailoring Company, Chicago, Ill.

THE NEW WAY. The made-to-measure outer garment is a natural result in the evolution of garment manufacture. The woman of to-day is not satisfied with "an average size for the average figure." She demands a particular size for her individual form. Through years of experience in the making of Ladies' Suits and Coats, the Ideal Tailoring Company has perfected its organization to such an extent that special made-to-measure garments are neither an experiment to them nor a risk to the customer.

HOW IT'S DONE. A large portfolio contains more than seventy-five designs of unquestionable style, the best efforts of the best designers obtainable. In this book are also shown 375 large samples of materials all selected by cloth experts. Any material shown may be made up in any style, and price-list shows clearly the cost of the finished garment. By an accurate system of measurements we are able to fit any figure.

Our Personal Guaranty

Every garment we deliver must be right in fit and finish. Taking special orders is not an occasion with us—it's a regular business, built by many satisfied patrons. Behind our personal guaranty is the house that makes the suits, whose guaranty covers every point of material and workmanship. We want you to be satisfied and will make it our business to see that you are. We want to sell you again.

WHY BETTER? Your own selection of style, material, lining and trimming goes into the garment that is made for you, from measures that are yours. This suit that's made for you is better made and better finished than the same grade could be in a ready-to-wear suit, for each garment gets individual attention—not possible where suits are made by the dozen. Every piece of goods is shrunk and inspected before cutting, and every stitch is put in with silk thread, too.

MATERIALS, STYLES, PRICES. The world's largest retail store would show no greater range of materials suitable for garments of this kind than we show you. Every piece is selected by an expert who knows cloth value and style requirements. Don't for an instant think that all this care and expert work means high-priced products. On the other hand, the perfect system means a saving to you. Better value, fit and finish can be given you by this means than you will get from ordinary ready-to-wear garments.

PROMPT and EFFICIENT DELIVERY of suits is made in ten days to two weeks after receipt of order. This is not a promise; it is a fact, proven by past dealings. You'll not have to wait indefinitely, as with some so-called "special order" houses. Every step in this made-to-order garment business is accomplished by the aid of men trained to this work—no longer an experiment—and a distinct success.

WE ASK YOU. The Fall Book is now ready. We ask you to look at it. We will gladly explain everything, show you what we can do, and give you prices on anything you need. You'll find us ready to do all we can to get you acquainted with a system of garment-making that's not ordinary. We believe that you will find this a satisfactory solution of many clothes problems.

Let Us Talk It Over

F. A. Piper Company —The Store With a Past and Future—The Store of Quality

No. 38 — Second place.


THAT NEW SUIT

THE NEW WAY. The made-to-measure outer garment is a natural result in the evolution of garment manufacture. The woman of to-day is not satisfied with "an average size for the average figure." She demands a particular size for her individual form. Through years of experience in the making of —*let us talk it over*

The Ideal Tailoring Co.
Chicago, Illinois

Made to measure by men tailors—the best tailors

LADIES' SUITS *and* COATS

the Ideal Tailoring Company has perfected its organization to such an extent that special made to measure garments are neither an experiment to them nor a risk to the customer.

HOW IT'S DONE. A large portfolio contains more than seventy-five designs of unquestionable style, the best efforts of the best designers obtainable. In this book are also shown 375 large samples of materials all selected by cloth experts. Any material shown may be made up in any style, and price-list shows clearly the cost of the finished garment. By an accurate system of measurements we are able to fit any figure.

WHY BETTER? Your own selection of style, material, lining and trimming goes into the garment that is made for you, from measures that are yours. This suit that's made for you is better made and better finished than the same grade could be in a ready-to-wear suit, for each garment gets individual attention—not possible where suits are made by the dozen. Every piece of goods is shrunk and inspected before cutting, and every stitch is put in with silk thread, too.

MATERIALS, STYLES, PRICES. The world's largest retail store would show no greater range of materials suitable for garments of this kind than we show you. Every piece is selected by an expert who knows cloth value and style requirements. Don't for an instant think that all this care and expert work means high-priced products. On the other hand, the perfect system means a saving to you. Better value, fit and finish can be given you by this means than you will get from ordinary ready-to-wear garments.

OUR PERSONAL GUARANTY. Every garment we deliver must be right in fit and finish. Taking special orders is not an occasion with us—it's a regular business, built by many satisfied patrons. Behind our personal guaranty is the house that makes the suits, whose guarantee covers every point of material and workmanship. We want you to be satisfied and will make it our business to see that you are. We want to sell you again.

PROMPT AND EFFICIENT DELIVERY of suits is made in ten days to two weeks after receipt of order. This is not a promise; it is a fact, proven by past dealings. You'll not have to wait indefinitely, as with some so-called "special order" houses. Every step in this made-to-order garment business is accomplished by the aid of men trained to this work—no longer an experiment—and a distinct success.

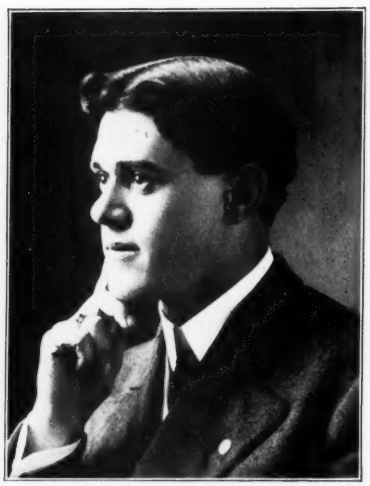
WE ASK YOU. The *Fall Book* is now ready. We ask you to look at it. We will gladly explain everything, show you what we can do, and give you prices on anything you need. You'll find us ready to do all we can to get you acquainted with a system of garment-making that's not ordinary. We believe that you will find this a satisfactory solution of many clothes problems.

F. A. PIPER COMPANY *The store with a past and future*
The store of quality

No. 19 — Third place.



FRANK J. WOLF,
Denver, Colorado.
First place.



JOSEPH R. CECH,
Chicago.
Second place.



LOUIS L. LEHR,
Pittsburg, Kansas.
Third and sixth places.

THE INLAND PRINTER'S AD.-SETTING CONTEST NO. 34.

the original ad., and was designated purposely to make the contest more difficult. While there were not as many entries as in the previous contest, there were really many more than was expected, as the extra amount of work required had the effect of discouraging all but those who were really interested in improvement. Fifty-two compositors entered, eight of them sending two specimens each. Seven of these fifty-two compositors are located outside of the United States, five of them being in Canada, one in Hawaii and one in Holland. The remaining forty-five are distributed over seventeen different States. Each contestant was required to send two hundred slips of each of point for each third selection. The names and addresses of the compositors, the numbers of the specimens they submitted, and their selections for first, second and third places are as follows:

After studying these ads. carefully one can easily understand why No. 12 secured first place. The arrangement is unusual, the display is nicely balanced, and the type is well chosen. Still, like all contests, seldom does one ad. possess all the desirable qualities, and that is just where the greatest help comes in studying the different arrangements. There is one line which every ad. should have brought out with more or less prominence, and that is

"Ladies' Suits and Coats." Everybody brought out "That New Suit," which was perfectly proper, but would this line attract the ladies, to whom the ad. was supposed to appeal? Perhaps my conception is wrong, and the same impression might not be made upon others, but to me that line means *men's* suits. To my mind it would attract the attention of men, which was not wanted, and would not cause the ladies to give it a second glance. This line is brought out in Nos. 19, 54 and 20, but these ads. are not as distinctive as No. 12. No. 20 appeals to me as a particularly good ad., and if a part of the expression, "Made to measure by men tailors," had not been omitted it would probably have received a larger vote. In this ad. the reader is attracted by the principal display, and at a glance knows that the ad. refers to ladies' and not men's suits. The same good features obtain in No. 54, but it is not quite as striking an ad. as No. 20. No. 38 probably secured second place on account of the panel in the center. This was an excellent idea, but unfortunately the ad. lacked one or two other features which prevented it from taking the lead; one of which was the failure to display the line just discussed, and the other was the failure to bring out the subheadings more strongly at the beginning of each paragraph. No. 27 is a strong ad. and it is not surprising that it is so far up in the list. In fact the vote is very close from second to fifth places, there being only eight points difference. There is one ad., receiving only six points, which was deserving of a place higher up in the list — No. 39. There are too many lines in caps., the small side-headings being particularly indistinct, but it is well balanced, brings out the line pertaining to ladies' suits very nicely, and has a strong point in its favor in displaying "The Fall Book Is Now Ready" in the panel at the bottom. I believe this has been one of the most helpful contests so



No. 54 — Fourth place.



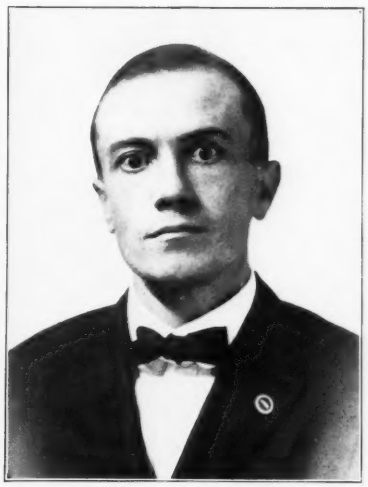
No. 27 — Fifth place.



No. 20 — Sixth place.



JAMES I. MARTIN,
Savannah, Georgia.
Fourth place.



EDWIN H. STUART,
Pittsburgh, Pennsylvania.
Fifth place.



No. 22 — Seventh place.

THE INLAND PRINTER'S AD.-SETTING CONTEST NO. 34.

far conducted, as there were more features to study. It will demonstrate to many compositors the necessity of studying out the effect of every point, so as to produce an ad. which will appeal from every standpoint. As has been



No. 56 — Eighth place.



No. 40 — Ninth place.



No. 23 — Tenth place.

THE INLAND PRINTER'S AD.-SETTING CONTEST NO. 34.

so often reiterated, it is not alone good type display, but the best result-producing ad. which is desired. Photographs of the leading contestants are shown herewith and brief biographical sketches follow:

Frank J. Wolf was born in Sidney, Nebraska, in 1885, learned his trade in Denver, and is at present typographical designer with the Smith-Brooks Printing Company, of Denver. Mr. Wolf is evidently of



No. 39 —An ad. with several good features.
Set by I. H. MARCHMAN,
Savannah, Georgia.

a very modest disposition, as he gives only these few details concerning his early and present life.

Joseph R. Cech was born in Chicago twenty-eight years ago and has lived here all his life. He learned his trade in the office of the F. M. Preucil Printing Company, starting at the age of fourteen and remaining nine years, leaving to accept a position as ad.-man with the Rogers & Hall Company. Two years ago he entered the employ of the Taylor-Critchfield Company, with whom he is at present connected. Mr. Cech writes: "I have read THE INLAND PRINTER for years and can hardly wait for each issue. To say I have found an untold amount of inspiration within its pages is putting it mildly. Its timely articles on various branches of the trade furnish food for thought and study — the kind that gives one a desire to do better work, work that elevates men to a higher standard of efficiency."

Louis L. Lehr, whose ads. Nos. 19 and 20 are in third and sixth places, is only twenty-two years of age, being born in Davenport, Iowa, in 1890. Mr. Lehr also won distinction in THE INLAND PRINTER'S preceding contest, the two ads. he submitted at that time appearing in second and sixth places. His biographical sketch, which appeared at the time of this contest, read as follows: "About twelve years ago (he was ten years of age at the time) Mr. Lehr moved to Pittsburg, Kansas, where he completed his common-school education. In 1907 he entered the employ of the Saunders-Cooke Printing Company as 'devil,' and from that position has rapidly advanced to the head of the mechanical department. Mr. Lehr is a very studious young man, and attributes his success in the rapid development of his knowledge of the printing art to the I. T. U. Course. Mr. Saunders, one of his employers, writes: 'To say he has been a constant reader of THE INLAND PRINTER is unnecessary, as this popular journal is a necessary requisite in the development of any printer capable of getting recognition in its columns.'"

James I. Martin, whose ad. No. 54 is tied for third place with Mr. Lehr's ad. No. 19, was born in Savannah, Georgia, in 1880. When he was but twelve years of age he found his greatest enjoyment in hanging around the printing-office of a friend, asking all manner of questions, and longing to "own some type and print a newspaper." At seventeen he started to learn the trade in the office of R. P. Purse, of Savannah, where he was employed for thirteen years, the last four years of this time occupying the position of foreman. Two years ago Mr. Martin decided he would like to get into a larger office, so that he would have an opportunity to learn more, and secured the position of stoneman with the M. S. & D. A. Byck Company, of Savannah, where he is still employed. In concluding his letter he says: "To be a winner in the first typesetting contest one has ever entered is encouraging, to say the least, and I am certain to enter more of them.

Edwin H. Stuart was born at Webster City, Iowa. He learned to set straight matter with a local paper and then assumed charge of the Fort Dodge (Iowa) *Messenger's* ad. department. In a few years he bought a country weekly at Claire, Iowa, and tried his hand at country journalism, but later became a tourist printer and traveled extensively. At present he is superintendent of the mechanical department of the Justice Printing & Publishing Company, of Pittsburgh, Pennsylvania. Mr. Stuart is evening instructor in the printing department of the Kingsley House, of Pittsburgh, a social settlement and charitable institution.

Specimen Nos.			First choice.	Second choice.	Third choice.
	1	Elmer E. Sugden, Kalispell, Mont.	27	54	12
	2	Clyde A. Meacham, Ontario, Cal.	36	14	40
	3	Herbert E. Adair, Toronto, Canada	56	12	25
	4	Ivan L. Howe, Hallowell, Me.	30	5	12
	5	P. Stigter, Rotterdam, Holland	..	..	..
	6	Verda Foltz, Shreve, Ohio	19	38	27
	7	Christ Wold, Minneapolis, Minn.	19	20	22
	8	John Kelly, Philadelphia	54	20	39
	9	Walter Devantier, St. Clair, Mich.	23	54	7
	10	W. Herbert Cross, Easton, Pa.	12	19	56
	11	Clifford W. Parker, Brooklyn, N. Y.	25	54	44
	12	Frank J. Wolf, Denver, Colo.	38	40	37
13	14	Will J. Gilbert, Brooklyn, N. Y.	19	12	54
	15	Walter Wallerstedt, Lindsborg, Kan.	12	49	54
	16	George O. Adams, Braddock, Pa.	37	7	12
	17	Charles L. Kellow, Greeley, Colo.	35	38	40
	18	Robert W. Lessing, Adrian, Mich.	7	54	38
19	20	Louis L. Lehr, Pittsburg, Kan.	22	38	24
	21	R. F. Massey, Savannah, Ga.	54	20	40
22	23	Max Epstein, New York	20	38	40
	24	H. R. Lischer, Waverly, Iowa	12	19	29
	25	Thomas S. Ellis, Edmonton, Alta., Canada	27	38	44
	26	Ray N. Castle, Greeley, Colo.	12	27	56
	27	Edwin H. Stuart, Pittsburgh, Pa.	12	20	23
	28	Cornelius Spaans, Cambridge, Mass.	12	19	3
29	30	Phil. S. Ogilvie, Savannah, Ga.	54	39	55
31	32	Ray A. Thomson, St. Clair, Mich.	38	40	27
	33	J. A. Grant, Toronto, Canada	35	22	7
	34	Roy Shields, Victoria, B. C., Canada	38	22	24
	35	Carl G. Hammer, Missoula, Mont.	23	22	44
	36	Edward C. Vollmer, San Benito, Tex.	56	27	40
	37	John S. Kelley, Bryan, Ohio	12	20	40
	38	Joseph R. Cech, Chicago	12	55	27
	39	I. H. Marchman, Savannah, Ga.	23	19	54
	40	R. L. Sponable, East Aurora, N. Y.	46	27	55
	41	Harvey L. Blomquist, Toledo, Ohio	12	8	32
	42	R. Rilie Morgan, Great Falls, Mont.	12	3	56
	43	John J. Reeder, Jacksonville, Fla.	38	27	54
	44	W. J. Atherton, Edmonton, Alta., Canada	12	6	25
	45	Leo. H. Bowen, Sonora, Cal.	20	56	12
	46	Axel Edw. Sahlin, East Aurora, N. Y.	38	20	13
	47	R. M. Coffelt, Junction City, Kan.	19	22	40
	48	A. Z. Maloney, Mohawk, Mich.	38	19	12
	49	August Gehrig, Hyde Park, Vt.	56	12	7
50	51	H. H. Wallace, Gouverneur, N. Y.	19	12	39
52	53	Arthur C. Sellers, Salem, Ore.	12	25	38
	54	James I. Martin, Savannah, Ga.	27	20	39
	55	Frederick Karn, East Aurora, N. Y.	46	38	54
	56	W. F. Gotwalt, Harrisburg, Pa.	54	27	39
	57	J. P. Gomes, Jr., Honolulu, Hawaii	..	..	..
58	59	W. E. Hefley, Sac City, Iowa	60	12	7
	60	Fred W. Ellis, Sac City, Iowa	22	27	12

It will be noticed that the vote was complete excepting the two compositors who were too far away to send their selections in time to be considered in determining the winners. A recapitulation of the vote gives the following result:

Specimen Nos.			Points.
1	12	Frank J. Wolf, Denver, Colo.	52
2	38	Joseph R. Cech, Chicago	32
3	19	Louis L. Lehr, Pittsburg, Kan.	25
4	54	James I. Martin, Savannah, Ga.	25
5	27	Edwin H. Stuart, Pittsburgh, Pa.	24
6	20	Louis L. Lehr (same as No. 19)	20
7	22	Max Epstein, New York	15
8	56	W. F. Gotwalt, Harrisburg, Pa.	14
9	40	R. L. Sponable, East Aurora, N. Y.	11
10	23	Max Epstein (same as No. 22)	10

Nine points — No. 7.
Seven points — No. 25.
Six points — Nos. 35, 39, 46.
Four points — Nos. 37, 55.
Three points — Nos. 3, 30, 36, 44, 60.
Two points — Nos. 5, 6, 8, 14, 24, 49.
One point — Nos. 13, 29, 32.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Franklin Journal, Farmington, Maine.—You certainly have a very creditable paper in every way, and the only criticism that can be made is your use of so many caps. in your headings. Three lines of Condensed Gothic caps. is too much, particularly when there is Condensed Gothic above and below.

Grandview (Wash.) *Herald.*— The *Herald* is an enterprising paper, filled with local news which is well featured. About the only feature that deserves criticism is the presswork; the impression is not as clear-cut as it should be. This may be due to the quality of ink, or it may be the rollers are not in the proper condition.

Sussex (N. J.) *Independent.*— It is very evident that great care is taken in handling all mechanical features of the *Independent*, the make-up being handled particularly well. The color and impression is a little uneven on some of the pages, while others are very satisfactory. The head-letter used is not prominent enough, and this gives the first page a very flat appearance.

Bronson (Mich.) *Journal.*— It is well you warned me concerning the reason for placing the ads. on the first page, but with such an extensive advertising patronage it is very evident, as you explained, "it had to go somewhere." If it is customary for the *Journal* to carry so much advertising, the time is certainly ripe for an increase in advertising rates. This might reduce the quantity of your advertising, but it would not reduce your revenue; in fact, your revenue probably would be increased. If the quantity of advertising was not reduced, with the increased revenue you would be in a position to print your entire paper at home.

Idaho County Free Press, Grangeville, Idaho.—You are publishing a very "progressive" paper (even if it is Democratic). It is filled with news, nicely featured with attractive display heads, and your first page is well arranged. Ads. and make-up are good, and there is really no feature which deserves criticism, unless it is the presswork, which could be improved if there was a little better distribution of ink.



Ornament by J. G. Schelter & Giesecke, Leipsic.
From *Schweizer Graphische Mitteilungen.*

NEWSPAPERS FOR WAISTCOATS IN CHINA.

The Chinese are the greatest consumers of old newspapers in the world. The official returns of the custom-house at Newchwang state that that port alone in 1911 received 1918 tons of old European newspapers valued at £14,500.

It is not at first easy to discover to what use so much obsolete news can be put. However, we gather that the middle-class Chinese prefer newspaper to the native variety as a covering for their walls. It has a greater power of resistance and affords a more effective barrier to the invasions of the vermin that plague Chinese houses.

Moreover, the natives are experts at cutting out of the newspapers waistcoats which they wear next to the skin. These paper waistcoats are said to be the best possible protection against a sudden cold snap. In view of these admirable uses to which European newspapers may be put it is not surprising to learn that the imports of 1911 show a considerable increase in weight.

The value of the import has, however, declined. It is interesting to note the reason for this decline. It is explained by the rapid development of the native newspaper press which has taken place during the last few years.— *Philadelphia Times.*

COST AND METHOD

BY BERNARD DANIELS.

Why an Average Cost Proves Correct.

Quite recently we were called on by a country printer, who had just installed a cost system, and who found that its records showed his costs to be even higher than the averages which have been published in the columns of the printers' magazines and which he considered as ridiculously "out of sight."

His first burst of eloquence ended with "I know it is all wrong, for I don't pay city wages and I have a very low rent and do lots of the work myself." "Yes," he said, "I have included my own wages as a workman and every expense."

Together we went over his figures, item by item, beginning with that low rent of $35 a month, which proved to be 23 cents a square foot, with heat, light and power extra, at a cost of 20 cents a foot more, while his city competitor was only paying 50 cents a square foot for all these things and right at the door of the paper house.

Of course his capital invested was worth just as much for interest and his depreciation was just as great, and his insurance really a little heavier, because he was in a frame building, while his city brother occupied parts of a massive fireproof block.

His minor department expenses, such as rags, benzin, lye, rollers, etc., cost him more than the big-city man paid for his.

Then we came to his labor, and here is where he felt he was scoring heavily against the city, for he paid only about two-thirds as many dollars a week for each employee. But when we showed him a record of a city plant doing the same amount of business a year, and with only five per cent more actual outlay in dollars for labor, he was astonished and asked for an explanation. It was simple; he had to carry his help the year round in order to keep ordinarily good workmen, and had a productive percentage of only fifty-two per cent; while the city printer could drop off a man whenever things got dull and cut his expense, so that even though he paid higher wages his productive percentage of over seventy-five per cent made his hour cost much lower and much nearer the country printer's than the employee's wages would suggest.

Really his cost was fair and his plant well handled for a country office a hundred and fifty miles from the nearest paper and card supply house, for this was another item of expense; he had to keep $1,000 tied up in stock all the time in order to get out work promptly, and to pay freight on all his supplies with an occasional express bill on a hurried order.

This true story will serve as a text for a little talk to those printers who are situated away from the cities and who think that this gives them a low cost of production. If each one who has this idea will get busy and install a cost system and keep tab on his expenses, he will find that the "deadly average," as we have heard it called, will take him in its grasp and show him why, after years of struggle, he is not in better financial condition. These men are good printers, many of them as good as the men at the heads of the big city establishments drawing comfortable salaries, but they have been blinding themselves with the sophistry that their location was giving them something that is really impossible. They failed to see that besides all the above-mentioned facts against them there was the constant call of the city that was taking away their best employees and leaving them only the average or less, thus increasing the final cost of output because of slowness of production.

Many times the job that is done in the country plant at a cost of a hundred hours could be completed in the near-by city for ninety hours or even less; so that, even if the country printer could by rare good management decrease his hour cost to ten per cent less than the city printer's, the total cost would be as great.

Herein is a thought that it would be well for all small printers in city or country to consider. The larger plant has the advantage of being in a position to secure greater efficiency whereby to meet the so-called lower cost of the smaller shop.

The Intelligent Use of the Time-clock.

There are time-clocks and time-clocks, from the one which has a slot in which the workman sticks a card and stamps it on entering and leaving the workroom to the automatic one on which he merely pushes a numbered button; but this is not the kind to which we refer. In a printing plant the time-clock is of much greater importance than in most other manufacturing concerns, because the printer really sells time in *real* small units and not an average part of a large lot of time bought and applied wholesale. Therefore, the printer must have a time-clock that will register at any moment (and there are lots of them) and that will correctly average a division of time that will be easily calculated in making up records, and that with the least possible loss of time in making those records.

This is more of a problem than it at first seems, for while it is easy enough to buy time-clocks that will keep good, accurate time and make records of it, there is a sensible loss of time in getting the record and calculating the elapsed time. Where a man makes only two or three records a day, and there are few men, this is of little importance, but in a larger plant, or where small jobs are run and many records made, it becomes very important. For instance, if a man loses only one minute on each job and handles twenty jobs a day, there is a loss of twenty minutes, and if there are ten men in the department, that means two hundred minutes, or three and a third hours a day. Usually it would amount to more than this, because it would take more than a minute for the average man to write down the name and number of his job and take the

time-ticket to the clock and stamp it, and again stamp it when the job was completed. But granting that this was enough time, it would be well worth saving for more reasons than one. The average compositor or pressman receives 45 to 50 cents per hour as wages, and the cost of superintendence, etc., will amount to at least as much more, or about $1 per hour. Here is $3.50 a day actually lost in a shop employing ten men; $21 a week. Now, if every man received from the foreman a time-card with each job already made out and stamped, and merely had to hand it in and receive another at the completion of the job, it would mean 4⅜ per cent increase in the output from those ten men and a corresponding increase of profit if the means taken to secure it did not cost too much.

One plant, employing twelve compositors, tried this out and found that by giving the foreman a clerk, who made out all time-tickets and stamped them as the workmen came up to report, there was an actual net saving of three per cent in cost of composing-room labor after the additional expense of the clerk's salary had been taken care of.

Here was a case of true scientific efficiency. Keeping the workman busy on his own special work and hiring a clerk to do clerical work.

This method also had a very salutary effect in preventing the shifting of time on jobs that proved either longer or shorter than the workmen thought they should be, and led to the almost total abolition of picking, as the workmen realized that the hunting of sorts went down against them, and made an immediate demand for more material or ceased using the fonts that were short of sorts.

The Open Shop.

From time to time we listen to or read of the question of the "open shop," and each of the combating parties marshals evidence to prove his the only tenable position, be he employer or workman; but this is not the open shop to which we desire to call your attention at this time, and tell you that it is one of the gravest mistakes the small printer makes.

The proprietors of many of the so-called "small" print-shops think that it is a big thing for their customers to see the wheels go round, and therefore they so arrange their plants and offices that there is only a railing between, and let the buyer see how his work is done.

This is not the right way to impress your customer with respect for your business ability and confidence in your workmanship. You may have to act as foreman and proofreader, or even do some of the work yourself, but for goodness' sake don't allow Mr. Customer to see you do it. Let him see only a typical business office, even though but little larger than a dry-goods box, and let him feel that you are the proprietor; anxious to get his order, to be sure; but still proprietor and salesman.

It is not the customer's business to know whether you print on the latest pattern double-back-action, two-revolution, two-color, two-side phenomena or a cider press, so long as you deliver the goods; but he has a right to service in the manner in which you take his order, the care with which you make record of his ideas and wants, and the way in which you show him your ability to understand and fill his needs. And the desirable customer will ask no more.

Have your office, little or big, fully supplied with samples of your work for others, and samples of the papers and cardboard, etc., you desire to use, the inks you wish to show for color, etc. Have them arranged for easy reference within reach, as you sit at your desk and talk to Mr. Buyer, and you will not need to say anything about the kind of machine you are going to use to print the job on.

Put a nice-looking partition between your office and your workrooms, and keep the door closed to all but yourself and your employees. Transact your business in your office, and do the work in the workroom, and you will find that it will be easier to get the right price for your work.

That Pile of Cuttings.

In the stockroom of almost every printery you can find a shelf or two, sometimes more, carefully piled full of odd-sized scraps that have been cut in getting out various jobs. They consist of various weights, colors and qualities of paper, and, in some instances, are carefully labeled, but generally not.

Now, that pile of scrap is one of the most costly and dangerous things about those plants. Incidentally, it costs time to keep it in order and sort it over occasionally for some little lot you thought was there; but that is not what we mean. It is the worst temptation to a breach of business ethics you have around you. It will cause more unpleasant feelings between you and your fellow printers than anything in the business.

The above is what an organizer in the printing field has to say of the scrap-pile of the ordinary printers, and this is how he figures it out:

Along comes a nice little job on which you feel as if you must make a close price and you say to yourself, "I will use some of those scraps," and either go or send some one to sort them over and waste the price of new stock in time. Then you put it down on the estimate or charge slip at a nominal price, and everybody is seemingly happy. After a little while the job or a similar one comes up for the same customer, and there is no scrap to suit and new stock must be bought. The price is higher, and he feels that you are robbing him. He does not know that you robbed yourself the other time. He goes elsewhere and gets a price perhaps just a little lower than yours, perhaps quite a good bit lower, because that printer, too, has some scraps. Now he is sure all printers are robbers and crooks, and he is a spoiled customer for all future time.

Again, the customer may be one you can not afford to offend or lose and you do the work again at the old price and pocket your loss, and you keep on doing this on many occasions until that scrap-pile has cost you several times the price it would cost to duplicate the stock out of new goods.

This seems like a true bill, and we think that it would be wise for every printer to either use his cuttings for his own work or to cut them to some regular size such as 3¼ by 6 inches for envelope slips, or 3 by 5 inches for cards, and always make a point of selling them assorted, to show that they are scrap. And any stock that is perfect and suitable to the job should not be counted as scrap, but charged up as the amount of new stock that would be required to cut for the job. This is just and fair to all, for it will cost you more as a rule to trim the scrap to size and count it than it will to cut new stock.

This is one of the little leaks that the cost system is bringing to light in the plants of those printers who were of the "save-the-string" kind. No man can untie knots and straighten out enough string in a day to pay his wages and cost of supervision, and no print-shop that uses judgment in buying stock can save enough scrap to pay for the handling and storage.

We have seen piles of narrow strips that ought to have gone into the shipping-room for banding cards, etc., carefully hoarded up until the edges faded, and then reluctantly consigned to the waste-bag. The best way is to cut the scrap up at once or throw it away, being careful to cut

your stock and buy your stock to the best advantage for size. It is not so extravagant as it sounds to the man who has never tried it.

A Good Idea.

During a recent call on a fellow printer who has the reputation of being a careful and correct estimator, we noticed on his desk a pad of slips about 3 by 7 inches, printed with a list of items of some kind, which aroused our curiosity. On inquiring, we were told that at one time he had made several mistakes by leaving out items from his estimates, and that he had made a list of all the items he could think of as entering into any job of printing and classified them according to departments of the plant, and used it to check up each job by carefully going over his estimates by it and checking up every possible item. After using it for a while he found other items to add, and kept on until it was practically complete. Then he discovered that by first dividing his job up into sections according to the sequence of the work, and checking up a list of the items entering into it, he was more sure of getting everything in. This led to the use of a slip for each estimate, on which he first checked the items and then rechecked them as they were figured. He says it adds five minutes to the time required for each estimate, and has saved hundreds of dollars in the last six months. It looks good to us.

Who Pays for It.

Many and various are the temporizing excuses offered by mistaken printers for not installing a good standard cost system in their plants, and being guided by its findings. Some are palpable misunderstandings and misconceptions that are readily explained away; but the most curious and amusing to an old organization worker is the one that "It costs so much and takes so much time that I can not afford to consider it now. Some time when I am doing better I will take it up."

In most cases the man who makes this excuse really believes it, and thinks that the steps necessary to find out the real cost of his product is an addition to the dead load of expense the establishment must carry. This is not the truth.

Let us consider. The statistics of the printers' boards of trade throughout the country have shown that only about twenty-five per cent of the total volume of work done by any printer is the subject of competitive estimating, and that on only a small proportion in addition are prices asked to get a line on the amount of expenditure involved. Let us say one-third of your work is gotten on estimate, which is a very high percentage. The other two-thirds is usually sent to you without a bid, and you are expected to place a fair price upon it. With a cost system you will.

Suppose a plant is doing a business of $30,000 a year; that will give $20,000 without estimate. For the sake of argument we will say that it costs $500 a year to carry on a cost system in this plant, and that by means of it every job is being correctly priced; that means two and one-half per cent on the $20,000, or about one and three-quarters per cent on the total business for insurance against loss by failure to charge each job with all the cost incurred in producing it. Would you lose any business if you added that two and a half per cent to the price. Positively not any worth mentioning. Then upon it the customer would pay for the cost system.

This, however, is not correct, for the cost system by showing up the leaks and forcing you to stop them will actually reduce the cost on those jobs, and the saving thus made will either allow you an extra profit or reduce the price to the customer to the point where the cost plus profits expresses the true figure. Then the cost system pays for itself, and usually a large extra dividend besides.

Study this view of the subject a little, and you will see the cost problem in a new light. It is a species of insurance that no sane business man will ever be without, once he understands its workings.

The small, so-called "one-man plant" needs it just as much as the larger manufacturing printer. Their problems are the same, and in every case the cost system, properly installed, will not only not cost anything but will pay a handsome profit in addition.

The Basis of Calculation.

One of the most ludicrous features of the printing business is the estimating done by many otherwise sane followers of the craft of the immortal Ben. A prospective buyer of printing goes shopping, and, not having any real technical knowledge of the business, gives each printer from whom he asks a price vague ideas of what he wants, from which the printer builds up an imaginary specification and makes an estimate — no, a bid — and the customer, not knowing how to tell the real difference between specifications, does not examine them even if he gets them — which to the disgrace of the craft he frequently does not — simply compares the total prices and gives the job to the lowest bidder, unless he can persuade the higher one to drop to meet his idea of price. It has always been that way! Yes, and always will, until printers learn to consider the ultimate unit in their estimating.

Any wise business man knows that two printers quoting prices varying from one-fourth to one-third the total are not figuring on the same thing, unless one has made a mistake, and as a buyer he is entitled to profit by the sellers' mistakes if he can. But that buyer had a certain idea in his mind when he asked a quotation, and, like the man who goes to an architect or builder, he expects his idea to be elaborated and reduced to a tangible reality. He does not know or want to know how many type or how many pounds of ink are to be used or any of the details, except as the printer in his foolishness has educated him to expect such things to be told or shown him, and he has no right to know. What he wants and is entitled to is a detailed specification that will identify the job as to style and quality, quantity and size, so that he can if he so desires get another corresponding estimate to check up the honesty of his printer. We say honesty advisably. Not because we believe the majority of printers are dishonest, or even a fraction of them; but because as a business man he can not reconcile the enormous differences in price he has been quoted on what he thinks is the same job.

So much for the customer's point of view. He has ample justification for it, because printers as a class have never been taught the science of estimating and making quotations. Yes, estimating is as much a science as any other analytical and synthetical laboratory work. It consists in carefully dissecting the specification or the job into the ultimate units of production, and the farther this dissection is carried into simple acts and motions the more correct will be the estimate. An architect will analyze his building down to so many yards of digging, so many perches of stone of such a size and quality, so many pieces of lumber of such and such a size and so on, and write out careful specifications for the guidance of the workmen and make drawings with the dimensions and fittings all marked carefully. The printer, working with more valuable material because it can not be used again if mistakes are made, simply guesses at so many hours for this, that

and the other operation and adds up the guesses, and thus often on jobs that are as costly as building a house.

It is just as possible for the printer to be guided by previous experience as the architect, and just as easy to figure that such a style of page in such a size of type will take a certain number of hours to set up and so many minutes to prove and correct, because that is the average of the records of such pages — not in his shop but all over the country — as it is for the architect to know and figure that it takes a certain average time for a laborer to dig out a hundred cubic yards of clay and so many team-loads to carry it away.

The difference is that the architect and engineer are governed by the great law of averages that they have been taught in their schools, and take the average known products as their guide, while the printer thinks he is a law unto himself and that he can do things better and faster



THE CRITIC.

From an advertisement of J. G. Schelter & Giesecke, Leipsic, in *Typographische Jahrbucher.*

than his fellows, and is above and beyond the law of average. He does usually until the sheriff drives him to either quit or reform.

Printing is a mechanical manufacturing business, the critics and art faddists to the contrary notwithstanding, and as such is reducible to a series of basic operations that can be separated from each other and gaged and averaged so that there is a sound basis for calculation as to what may be expected. The knowledge of this basic unit value of each operation constitutes the stock in trade of the good estimator together with the ability to analyze the proposed work into those units.

In the pressroom this has been partially done when we separate the make-ready, running, slip-sheeting, etc., but that is only the beginning. This should be carried farther and make-ready itself divided into several unit operations, some of which do not occur in all forms. The same division should be made in other departments, and records kept of each unit until a sufficient number have been made to give an average. This has been done in the machinery business for years, and in the engineering trades, until they have established averages that are so nearly correct as to be safe, and they were ready for scientific management and efficiency when they were brought to the front.

Until this is done it will be impossible for the printer to make scientifically correct estimates of the probable cost of work or to get the best out of his plant. The basis of calculation must be correct, and must be uniform with the basis of production, and both based upon actual averages; but do not forget that an average must be a live one, and that the actual average will change from time to time, so long as a composite operation is taken as a basis of calculation.

AVERAGE NUMBER OF TYPE CHARACTERS TO A PICA EM.

Some time ago George D. Hartley, a patent attorney specializing in typographical machines, of Brooklyn, New York, made inquiry of THE INLAND PRINTER as to the average number of letters to a pica em in the different-sized types. We advised our correspondent that this would be a difficult problem to solve on account of the difference in thicknesses of letters of the same size as to depth. Our correspondent, however, believed that an average could be struck, and later compiled a table, which will undoubtedly interest our readers. The letter from Mr. Hartley, giving the result of his efforts, follows:

I am duly in receipt of your letter of the 18th inst., with that of the 6th inst., regarding my inquiry as to the average number of characters to a pica em, and I note the reply given to you by "the best authority in this country." In the interval I had worked out this matter pretty exhaustively, for all faces from five-point to fourteen-point, in the faces supplied by the American Type Founders Company, and give you the result below:

	AVERAGE NUMBER OF CHARACTERS IN:		
Face.	One pica em.	13 pica ems.	18 pica ems.
5-point.	4.3	56.5	77.3
5½-point.	4	51.5	72
6-point.	3.77	49	*68
7-point.	3.39	44	61
8-point.	3	39	54
9-point.	2.863	37.2	51.5
10-point.	2.652	34.5	47.7
11-point.	2.58	33.5	46.4
12-point.	2.306	30	41.5
14-point.	2	26	36

* By other method, 70.

All characters, punctuation marks and spaces are included. This estimate was taken on straight matter entirely. The method consisted in counting the number of characters in as many lines of each face as could be got, and subdividing by the total number of pica ems. Thus error was reduced to as low a point as possible.

Should you be able to collect any further data I would like to be advised of same. And I will, in time, send to you tables for the faces of the Independent foundry people, worked out on the same principle.

Thanking you for the trouble which you have taken, and appreciating your courtesy, I beg to remain, Yours very truly,

GEORGE D. HARTLEY.



THE KINGDOM OF THE AIR.

From a painting by Felix O. Schmidt, Palette and Chisel Club, Chicago.
Plate engraved by the Globe Engraving & Electrotype Co., 711 South Dearborn street, Chicago.

MEETINGS

Card Manufacturers Make Merry.

"The Sample Card Manufacturers' Association" is the youngest of New York's graphic-arts organizations. It celebrated its first birthday by giving a dinner at the Union Square Hotel on the evening of Saturday, December 7.

More than ninety covers were laid, and sandwiched among the songs and speeches were several presentations. Henry Duschnes, the president, was twice interrupted in his opening speech — once to receive an ivory gavel, as emblematic of the association's regard for him as an officer; the other interruption was to permit of the presentation of a pair of diamond-studded cuff buttons as tokens of the esteem in which the president is held as a man. D. W. Gregory, the secretary, was also the recipient of gifts — a purse filled with gold coins and a watch and watch fob. The occasion of Mr. Gregory's popularity is declared to be his efficiency as an official, and particularly in connection with the satisfactory settlement of an incipient labor trouble. Among the speakers was Arthur Brisbane, who explained the workings of the parcels-post law.



SAMPLE CARD MANUFACTURERS' ASSOCIATION IN ANNUAL DINNER
At Union Square Hotel, New York, December 7, 1912.

Third Conference of Teachers of Journalism.

Twenty-five teachers of journalism, representing twelve universities and colleges, attended the third meeting of the American Conference of Teachers of Journalism, held at Hotel Sherman, Chicago, on November 30. A permanent organization was effected, the following officers being elected for the ensuing year: President, W. G. Bleyer, University of Wisconsin; vice-president, James Melvin Lee, University of the City of New York; secretary and treasurer, F. W. Harrington, University of Ohio. Members of Executive Committee: Talcott Williams, Columbia University, and F. W. Scott, University of Illinois.

Dr. Talcott Williams, head of the Pulitzer School of Journalism of Columbia University, New York, read the principal paper presented for discussion. The topic of Doctor Williams' paper was "Technical Instruction in Journalism," and the discussion which followed was participated in by Prof. Charles Dillon, of the Kansas Agricultural College; Frank Le Roy Blanchard, of the *Editor and Publisher*, New York; Rev. J. E. Copus, Marquette University; Prof. J. W. Cuniffe, Columbia University; James Keeley, editor of the Chicago *Tribune* and founder of the school of journalism at Notre Dame University; Prof. J. W. Piercy, University of Indiana, and Prof. N. W. Barnes, of De Pauw University.

Statistics compiled by Dean Williams of the University of Missouri, and presented by Prof. Frank L. Martin, who represented that institution in the conference, showed that thirty colleges and universities in America are now giving instruction in journalism. In three of these — Columbia, Missouri and Marquette — professional schools have been organized, while in seven others — Oregon, Notre Dame, Kansas, Washington, Wisconsin, Iowa College of Agriculture, and Kansas State Agricultural College — separate departments have been established.

A feature of the conference of special interest to both printers and publishers was an address by Prof. Merle Thorpe, of the University of Kansas, in which he favored the teaching of cost-finding methods to students of journalism. The professor said that there were in his State 610 weeklies and 70 dailies, not one of which knew what its white space is worth. Seventy per cent of this number were mortgaged. One country weekly with which he was acquainted carried two and one-half pages of advertisements and the proprietor thought he was doing well until Prof. Thorpe proved to him that if he had thrown out all of the advertisements and used plate matter at $2 a page he would have been $200 ahead on the year's business. Lack of a knowledge of costs was responsible for this situation and not lack of equipment.

Dr. Talcott Williams did not agree with Professor Thorpe, stating that the financial conduct of newspapers is

a matter entirely apart from professional journalism as it should be taught in the different schools. No action was taken on the question.

It was decided to establish a lecture bureau for the purpose of securing the services of well-known editors and writers as lecturers to the students in the various colleges and universities.

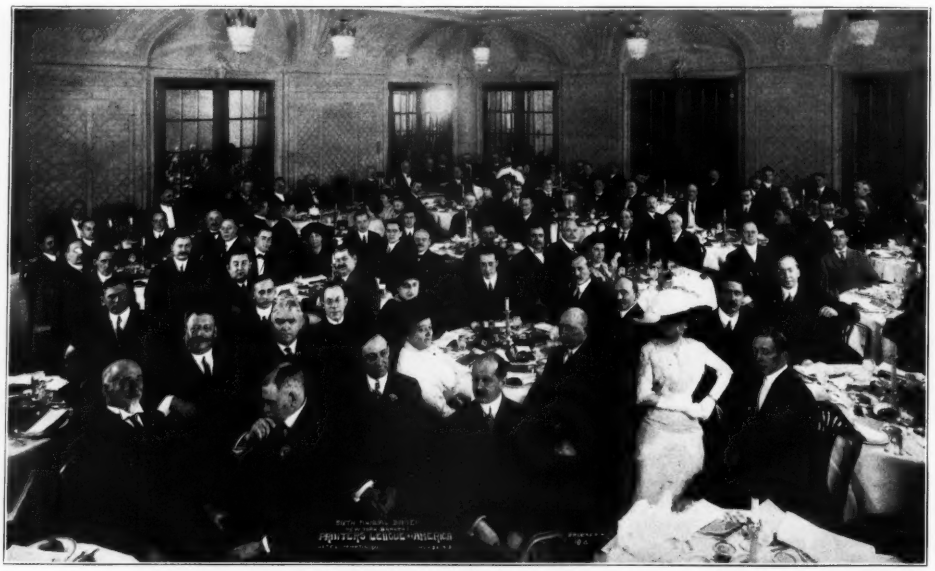
Annual Meeting of New York Printers' League.

There were about one hundred and fifty present at the sixth annual meeting of the New York branch of the Printers' League of America, held at Hotel Martinique, New York, November 20, 1912. Among the speakers were Dr. John Lovejoy Elliott, of the Hudson Guild, who spoke on "The Training of the Apprentice"; Rev. Dr. Curtis Lee Laws, "The Influence of Printing on the World's Development"; John Alden, "The Relation Between the Newspaper and Printing Business"; John W. (Jack) Armour Isaac Goldmann, James A. Dunn, Mrs. L. M. de Weiss, F. C. Stevens, George W. Green, William H. Van Wart, C. M. Smith, A. W. Hudson, Jacob A. Schilling. Executive Committee of the Whole (Printers' Branch): Charles Francis, G. F. Kahlkoff, J. A. Dunn, John Nolty.

Bronx Master Printers Hold "Beefsteak" Party.

That the Bronx Master Printers' Association has been substantially gaining was shown at its Beefsteak party, held on December 11, at the Melrose Turn Hall, 685 Courtlandt avenue, New York. The result of the work on the part of J. Rosenberg, of the Bell Press, its president, and Robert A. Cools, of the Kiesling Company, its secretary, showed a strong response, practically every printer in this section taking part and assisting in making the evening interesting and entertaining.

Formalities were preceded by the association's first annual meeting, it being a year since its inception. The



SIXTH ANNUAL DINNER OF THE NEW YORK BRANCH OF THE PRINTERS' LEAGUE OF AMERICA, Held at Hotel Martinique, New York, November 20, 1912.

(Professor Cutterpryce, University of Yubadam, California), "Why the Siberian Musk Ox Will Not Eat Clam Shells."

Preceding the banquet and speechmaking a business meeting was held. It was decided that hereafter the league's literature would be divided into two classes — a booklet (to be sent to members only) containing all scales, shop-rules and decisions of the joint conference committee, and a second booklet (to be sent all printers) giving a full synopsis of the league's work, its forms of agreements with the unions, constitution, etc.

Charles Francis brought to the attention of the membership the National Exposition of Printing Machinery, Publishing, Advertising and Allied Trades, to be held at the Grand Central Palace, New York, April 19 to 26, stating that both the national and local printers' leagues would have headquarters at the exposition. Mr. Francis' plan was indorsed by the league.

The following officers were elected for the ensuing year: President, Charles Francis; vice-president, Floyd E. Wilder; treasurer, William Davie; secretary, D. W. Gregory. Executive Committee: Joseph J. Little (chairman), fact was pointed out, however, by Robert A. Cools that the work thus far accomplished was really only preliminary and that no formal organization had been established. In view of this he presented a motion designating that a full complement of officers be nominated and elected, which was enthusiastically carried. The following were elected: J. Rosenberg, president; Charles D. Steurer, vice-president; Louis Schutte, treasurer; Robert A. Cools, corresponding secretary; J. B. Schufeldt, recording secretary.

Charles Paulus, manager of the New York Typothetæ Board of Trade, followed the business of the meeting with a well-delivered address on the "Advantages of Printers' Organizations." A fitting response was then delivered by Charles D. Steurer, proprietor of the *North Side News*, stating the purposes of the Bronx printers and giving a very logical prediction of their future.

The efforts of the committee in arranging the entertainment deserves commendation. An excellent program held the printers in a humorous mood until early hours of the morning, and helped considerably to bind those who formerly treated one another with suspicion. The Bronx Master Printers' Association is firmly established.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

The Permanence of Vermilion.

(1378) Recently the writer was privileged to examine a number of rare mezzotints and Old English color-prints that were exhibited in Chicago by Ackermann & Son, of London, England. The subjects depicted by the color-prints were principally related to the sports of that time, such as fox-hunting, steeple-chasing, cock-fighting, coaching, etc. Many of these prints are the work of famous artists of the latter part of the eighteenth century. The most striking feature noted is the brilliancy of the red which appears so prominent in the costumes of the ladies and gentlemen of that period. This red is of the vermilion order, and has maintained its brilliant tone through all these years quite unimpaired. No doubt this condition is due partly to the absence of the pernicious gases which in the present day are so active in destroying the luster and tone of color, and possibly to the protection afforded by the glass, for these framed pictures have hung for over fifty years in the country house of an English gentleman and were sold after his death to the original printers of the series. The vermilion is prepared by a special formula by Ackermann & Son, and it has been held in high esteem by artists and engravers.

Newspaper Heading Blurs.

(1420) Submits a clipping of a newspaper heading that shows quite a blur, which begins about six points from the line and ends where the printing begins. The publisher writes: "We print our weekly on a Country Campbell press, and have lately been having trouble, as enclosed clipping shows. Have used press for years, and it did excellent work until last few months. It blurs occasionally, sometimes much worse than clippings show. It does not blur continually or at regular intervals — sometimes every twentieth sheet and sometimes more or less. Please advise us."

Answer.— There are several conditions that may lead to slurring as noted on heading, and we would suggest the following as probable causes: (1) The feeder may have crowded the sheet to the guides. Watch the feeding of the sheets closely for about five minutes and then go over all that were printed during this interval. If you find some that are slurred when all have been fed properly, it will eliminate the feeding of the sheets as a cause. (2) See if the tympan top sheet is snug and tight. It should not be baggy. If you find it correct, it will leave this cause out also. (3) Remove the registering rack or segment and run for about fifteen minutes without it. Before doing this, mark its position carefully on the bed of the press or cylinder bearer, so that you can return it again to its place. Tighten all the gibs on the sides of the bed tracks before starting, so as to hold the bed and not allow too much freedom. If this treatment affords no relief, test the bearing of the cylinder on the bed-bearers by strips of paper placed on the bed-bearers with a form on. Bring the cylinder around on to the impression and try the strips. If it is found that the cylinder does not bear firmly on the bearers, it should be brought to a firm bearing, and there is less likelihood of a slur from this cause.

Irregularity in Register.

(1345) Submits an impression of a vignette half-tone plate, 4 by 5½ inches. The print is in black with varnish tint run over it as a second impression. This impression is not properly registered with the black, hence the following letter from the printer: "I am sending herewith proof-sheets of an air compressor printed with a transparent tint over black, which is submitted for your inspection. You will observe that the tint does not seem to take uniformly over the half-tone, and at some places the black appears unaffected by the last impression. Your explanation as to why this result should occur will be very greatly appreciated. The plate is printed with a half-tone black and a tint base, to which a trifling amount of medium green was added. The same make-ready was used for both impressions, except that one sheet was added to the cylinder previous to printing the tint."

Answer.— The trouble does not appear to be due to the ink in any way, nor to the amount of impression applied. From an examination made under a magnifying glass we would ascribe the unusual appearance to a vagary in the register. It occurs in this manner: At top of the plate the register is out just the width of a dot, so that the white spaces are filled with the tint and an even balance of the color effect results. The extreme right and left ends of the plate appear the same as the top, the color effect being equally divided between the green and black. The middle part, toward the bottom of the plate, is out less than a full dot in register, which causes the middle tones to carry the following combinations: You have one-half of a green-black and one-half of a black dot where the green laps the black; also one-half of a white dot and one-half of a green dot. This effect is the result of the register, and is more noticeable in the center of the plate for this reason. The effect would have been different had the tint-plate been of a different screen angle. This, however, would necessitate two plates and a make-ready for each plate.

Sheets Pull Out from the Grippers.

(1374) Submits two copies of a country newspaper — one has correct margins, while the margins of the other are imperfect because the sheet was not fed to the guides properly or was pulled out afterward. The printer writes: "For some time we have been having trouble with the cylinder press on which we print our paper, and I am writing you to see if you can suggest the cause of our trouble. The trouble is the failure of the sheets to deliver as they should. The press is a rebuilt two-revolution machine.

which does good newspaper work aside from this one trouble, which cause I am unable to locate. I am enclosing two sheets of last week's issue. You will note that on No. 1 the margin is about right, but that on No. 2 it is off nearly half an inch. This is what causes the trouble, for when the margin is off, the grippers on the delivery-wheel can not take the sheet and consequently it goes on around the cylinder onto the rollers and everywhere that it should not go. We put the forms on and start the run, after the margins are set as they should be. Sometimes it will run for quite a while without any trouble, and the margins will remain the same; other times the margins will change from a half to a quarter of an inch with the second paper. If we feed a sheet to the gages and run it through the press by hand the margins are all right, but when run by power it varies as above. It matters not how the papers are fed, the trouble is the same, though I have noted that when the stock is wrinkled it causes more trouble than it does when the stock has been laid out flat for a few days. I have studied this thing for some time, but am unable to locate the cause. The guides rise at the same time that the grippers take the sheet, or just a trifle before, as they should."

Answer.— We judge the trouble is due to the grippers pushing the sheet away from the guides, or possibly they do not hold the sheet firmly to the tympan. You probably can locate the cause of the trouble by the following procedure: Feed a sheet to the guides and turn the press so the grippers take the sheet. Do this slowly and note how high the guide has raised. When the grippers have closed, also note if the grippers or the guides move the sheet back while it is taken. If the guides have raised more than an eighth of an inch before the grippers bite the sheet, you should reduce it so that it will be about one-sixteenth. This can be done by the cam that operates the guides — shift the cam. The next thing to ascertain is whether the grippers hold the sheet firmly. Try pulling the sheet from the grippers and note if it draws out. It should not; on the contrary, it should tear first. If you find the sheet pulls out, then you must increase the strength of the gripper bite on the sheet. Try each gripper and see that each and all hold the sheet firmly. If any are found that allow the sheet to slip out, they must be tightened so the sheet can not draw out. It may become necessary to increase the stress of the gripper-spring. If you take a sheet of heavy wrapping-paper that will be as wide as the space between the cylinder bearers, fold it and hang it on the sheet-bands, allowing the lower end of the sheet to come quite near the form, it will, to some extent, prevent buckled sheets catching and getting on the rollers. This sheet should be well oiled, and securely fastened at the top. The sheet bands should be evenly spaced, and should not bear too strongly against the cylinder.

Vignette and Half-tone Presswork.

(1377) Submits an 8 by 11 inch circular printed on enamel stock. A vignette half-tone plate, 4½ by 6 inches, surrounded by type, occupies the center of the sheet. The outer edge of the plate shows a faint hair-like line which mars the appearance of the vignetting. The letter accompanying the specimen reads: "We would appreciate very much a criticism upon the presswork of the half-tone in the enclosed circular. The pressman used ———— half-tone ink and a print tympan-sheet. He cut out to the depth of seven or eight sheets of paper, and consumed several hours' time, with the apparent unsatisfactory result. We will be very glad if you will tell us how this vignetting can be perfected. Where can we get information upon half-tone presswork in general?"

Answer.— The letter does not give all the particulars we would like to have. For instance, we would like to know whether the plate is an original or an electro; also if it has been used before. These points will have a bearing on the conditions the pressman had to deal with. The ink and paper are all that can be asked for, and the time expended is no more than should be used to produce a good make-ready for such a job. However, as it stands, probably the pressman did the best he could under the circumstances. An analysis of the work will show first of all the block was too high, hence the cutting out of the tympan so many sheets. If the pressman is not provided with blocks that are mounted properly, and if he has no means to reduce them to proper height other than a rough piece of sandpaper, then he is not to blame. The use of print for a top sheet and wholly for a tympan may also be due to the failure of the house to provide proper materials to work with. Pressmen should be provided with suitable thin book and print papers for tympans — French folios and tissues for spotting-up, and hard manila in the roll for top and foundation sheets. Without these it is useless to attempt to turn out good presswork of any class, whether letterpress or vignette half-tone work. Where the major part of the work is on vignette half-tone plates, it is advisable that the overlays be made wholly by the mechanical process, either chalk or metallic. There is no use temporizing in the matter. Shops using hand-cut overlays exclusively can not compete with those using the mechanical overlays, either in quality or output; they are absolutely disqualified. In cases where hand-prepared overlays are necessary, the first step toward satisfactory presswork should be taken before the form is made up for the press. The height and accuracy of the mounting should be ascertained. Half-tone mounts are usually found to be type-high at least, which for vignette work is objectionable. If the plant is not equipped with a Miller saw-trimmer or other apparatus for standardizing or reducing the height of blocks, the pressman is obliged to waste considerable time in reducing the height of the block by the old-fashioned method of rubbing it down on a sheet of sandpaper, which in itself is a makeshift and never yet gave sufficient accuracy to a block to enable it to print without tilting, unless the top of the block was rubbed instead of the bottom. When the block is finally diminished in height, say about .006 inch, then a few impressions should be taken on thin book paper. From these an interlay may be made which will consist of two or three pieces that will take in the subject and not include the outlying high lights nor the vignette part of the plate. If a proper selection of thin paper is made and the cut-out parts are attached to the under side of the plate in register, then the plate need not again be removed from the block. Its height with the bits of paper beneath the plate should still be less than .918 inch to allow for the overlay, which will ordinarily consist of two or three thin pieces of book paper together with spots of folio and tissue. The overlay will be trimmed in such a way that the vignette edge will have no pressure so as to reveal a line of dots; these will, as a result, fade away and blend with the paper. In this work success depends entirely on the skill of the pressman, and if proper preparations are made, as outlined before, even electros may be made to yield satisfactory edges. However, all this takes time and discrimination. You can secure valuable information on the subject of vignette and half-tone make-ready in the "American Manual of Presswork," price, $4; and "Modern Presswork," price $2; sold by The Inland Printer Company.

THE beauty about a thirst for knowledge is that there is no "Morning after." — *The Craftsman.*

ELECTROTYPING & STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Stretching of Curved Plates.

(1392) K. F. C. writes: "Is there any way that has been worked out by which the stretching of curved plates may be overcome?"

Answer.— There are two methods in use, one of which is to first bend the plate with face in, then straighten it out and bend it with the face out. The other way is to finish up the plate as an ordinary flat plate, and, after it is so finished, back it up on the front to the same depth that it is backed up on the back, using a blacklead plate to prevent the metal from sticking. This places the printing surface of the plate exactly in the center of the cast and the entire cast is then curved. The metal backing on the front of the plate is then removed and the surface of the plate is found not to have stretched.

Blowholes in Stereotype Metal.

(1390) G. S. K. writes: "I have about a ton of stereotype metal in constant use, run soft and cold, that becomes full of blowholes along the saw edge. I clean it every week, but it is in bad shape. Can you offer any suggestions?"

Answer.— Stereotype metal becomes hard with continued use and should be occasionally softened by adding a little refined lead. Some judgment should be used, of course, to avoid getting the metal too soft. If this is not the cause of your troubble, it is probable that your metal has separated — that is, that the antimony has separated from the lead. Since the ordinary casting heat of stereotype metal is not sufficient to melt antimony unless mixed with other metals, it remains in crystals and retards the flow. The remedy for this is to bring your metal to a degree of heat sufficient to melt antimony (840° F.), stirring it all the while so thoroughly that it will be well mixed. Unless your metal responds readily to one of these remedies we would advise you to exchange it for a new batch from your dealer.

Shrinkage in Electros Affect Register.

(1389) The K. P. Company writes: "We are sending herewith illustrations of our two-color troubles. They are copies of the page before and after electrotyping. You will notice that it was in register on my original plates, but not so on the electro. I'll have to split the plate. Where did the electrotyper go wrong, or is it because electros won't fit anyhow? These pages were originally made up of linotype, type, and original half-tones on block. We put the black and red each on a press and registered them in. Must we go through all that trouble every time and then get a bum electro to boot? I will appreciate any information you may give me."

Answer.—As we understand it, you locked up two forms for the electrotypers — one black and one red — and these forms before going to the electrotyper were properly registered, but the plates received from him did not register. The only explanation we have to offer is that the shrinkage was probably not uniform. The electrotyper undoubtedly built up the molds in the open spaces. He probably would have had better success if he had shaved his cases and then routed away the superfluous metal after the plates were cast. In some foundries no special difficulty is encountered in registering jobs of this kind, but about the same amount of metal is kept in each plate, and the open spaces in the finished electrotype are routed away.

For Special Electrotyping Method.

(1201) F. R. W. writes: "Have been having some electrotyping done entirely different from the ordinary letterpress work and find it difficult and expensive to get the electro people to do it the way I want it done. I want to find out the voltage and amperage necessary for a small tank of about twenty-five or fifty gallons, also the correct solution for the tank, etc. Could I obtain the information from your book? Would it be possible to run a twenty-five gallon tank with a battery or would it be possible to get a dynamo that small? I have no use for ordinary electrotyping machinery."

Answer.— In order to answer your questions intelligently we must know: (1) Do you wish to do electrotyping or electroplating? (2) How many square feet do you wish to deposit at a time? (3) In what period of time must the work be done — that is, rapidly or slowly. For ordinary electrotyping you should figure from twenty-five to fifty amperes a square foot of cathode surface. For instance if you wish to deposit 10 square feet at a time, you would require a dynamo of from 250 to 500 amperes' current capacity and about three volts' tension. It would be possible to deposit with a battery, but would not be economical or advantageous in any way. A good depositing solution for electrotyping may be made by dissolving sulphate of copper in clean water until a Baumé hydrometer registers 18°. Then add sulphuric acid until the reading reaches 21°. Depositing-dynamos as small as 150 amperes and five volts may be purchased from the manufacturers.

Battery for Making Female Shells.

(1391) F. R. W. writes: "I would like to have you answer the following questions and give any other information you may choose: I want to get a battery to make female shells directly off the type-forms. Have had some made, but the electric people do not care to do that kind of work. Each shell has about three square inches. It took eight hours in an ordinary electro bath to make the strong shell necessary. The bath was agitated. The ammeter showed a difference of about four amperes when the form

was put into the solution. I expect to make ten or twenty shells at a time — that is, 60 square inches. What kind of a battery would you recommend? I expect to agitate the bath, and think the work will take a high voltage (4 or 5) and amperage (150) per square foot, but do not think that I can afford a dynamo. What is the amperage and voltage of the electrotype battery (Fig. 1) in your book, 'Electrotyping'? For how long a time will it give the normal current? Would like to know the names of one or two firms selling platinized silver plates. Could you give me an idea as to what size plates to use and how many of each?"

Answer.— We do not believe that a battery is practicable for making shells directly off the type-forms. The Smee battery has a voltage of only one, and if you wanted to have a voltage of 4 or 5 you would have to have four or five batteries, and the cost of the silver plates, zincs and solution alone would exceed the cost of a small plating dynamo. In addition to this, there is a disagreeable odor to it, and the batteries are a constant care. The solution has to be renewed frequently and the plates cleaned often, and it is a dirty, disagreeable job to take care of them. We know of no firms that are selling platinized silver plates now, for the battery method of depositing copper is obsolete.

WHY APPRENTICES NEED SUPPLEMENTAL INSTRUCTION.

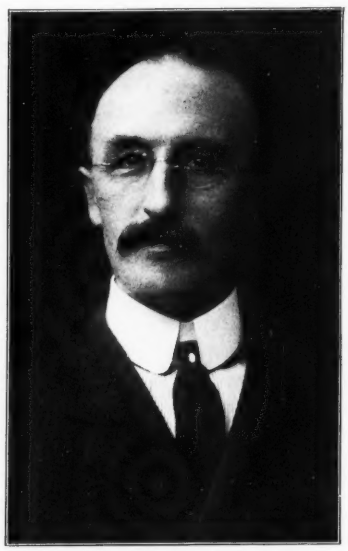
Joe Chapple, in the *National Magazine* for November, writes that never before did he understand the art of printing so thoroughly as after listening, with the many students taking the post-graduate course in printing at the Harvard Summer School, to one of the inimitable lectures of Herbert L. Baker, of the C. B. Cottrell Company. The progress of modern printing was traced from the eighties.

"Perfected modern printing," said Mr. Baker, "is less than thirty years old. It really dates from the time in the early eighties, when means were found for etching cheaply with acids on metal what the engraver had previously cut slowly and expensively on wood. Quickly followed the 'half-tone' etching, which exactly reproduced the photograph for the first time in history. Then came the bewildering development of color-printing and other processes innumerable. Along therewith came new inks, new papers, new machinery, in breath-taking succession. Rotary presses made possible fine illustrated magazines at a popular price, and a national periodical literature was born. With nationally circulated periodicals came nation-wide demand for advertised articles. This made necessary thousands of catalogues showing goods not everywhere in stock. Printing received a tremendous impetus and increased until it now ranks as the sixth great industry. Competition for trade has produced more and more expensive campaigns of advertising with printed matter in enormous editions. Special machinery has been devised to meet all the varying demands for printing and binding, in order to secure higher quality, and at the same time reduce the cost. One printing-press concern alone has in its vaults, accumulated during the last twenty-five years, designs and drawings of improved machines which cost more than one and a half million dollars. And every department of printing machinery manufacture can tell similar tales. The process of development is still going on.

"But where to find the men to so manage these marvelous facilities as to get the most out of them and thereby translate them into terms of highest usefulness to humanity?

"Thirty years ago the implements of printing were few and simple. There were only a few styles of type, only two or three types of presses; but a few varieties of paper and ink; work was mostly by hand, and the whole gamut of facilities and processes simple and easily learned. A boy had plenty of time to learn the entire trade, go into business, learn the business end by hard knocks, and win success before becoming gray. But now — well, a boy has not sufficient time to learn more than one small branch and become a specialist in one department. There is too much to learn for one to grow up through the practical departments of the business into the commercial end with hope of large success.

"And yet the commercial end requires trained men as never before. The growth of great printing and publishing concerns calls insistently for trained men to manage their manufacturing and business departments. They must perforce be bigger and broader men than those who have spent their school years in learning the rudiments of a trade. Here a new profession develops, one requiring just as big men and just as much training as any other profession — an 'architect of the printing business,' not laying brick or cutting stone, but knowing how to get practical results — a 'musician' who knows the possibilities of all the instruments of the printing art and able to direct them into mighty business harmonies.



HERBERT L. BAKER,

One of the best-known printing experts in the country.

"Harvard College has lately added to its curriculum a course in printing to supply this need. Her printing students must know something of the practical work of printing, what machinery is available, what each machine and each process is best fitted for, how to determine costs, how business is conducted, something of modern requirements and a glimmering of the means of supply — in short, a broad survey of the art as a whole, such as is utterly impossible to one whose attention is concentrated on narrow mechanical processes. This special training of minds already developed on broad general lines by a previous college course, will, under Harvard's tutelage, equip young men to enter executive positions on the business side of printing — useful assistants to owners and managers, with no limit to what they may achieve with the right energy and ambition."

Translated for THE INLAND PRINTER.

THE COMPOSITION OF HIEROGLYPHIC TYPES.*

BY N. J. WERNER.

IN the issue of November, 1910, of the *Bulletin Officiel*, the organ of the Master Printers' Association of France, appeared an article on "La Composition Hiéroglyphique," by M. Albert Geiss, of the printing-office of the Institut Française du Caire (French Institute of Cairo), from which we gather some interesting facts concerning the composition of movable types for printing hieroglyphic texts, as well as of the characters themselves.

The hieroglyphic writing of the ancient inhabitants of the valley of the Nile, current some five thousand years before our era, was for a long time a veritable enigma to the whole world. This series of representations of men, animals, plants, objects, and other signs indeterminate and of bizarre appearance, had perplexed the travelers and the savants who noted their presence upon a large number of old monuments still existing in Egypt.

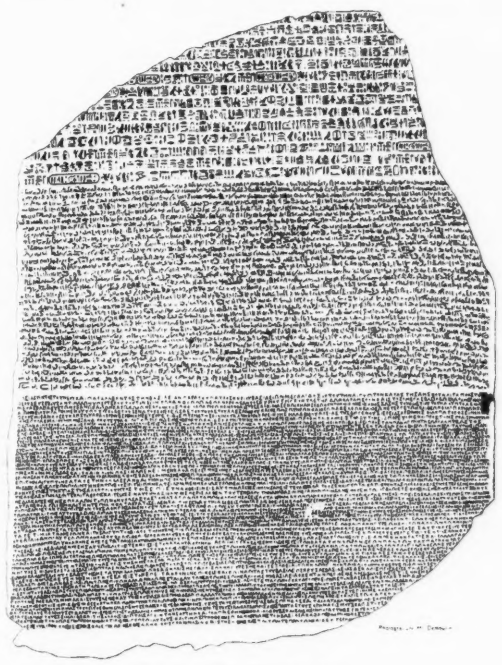


FIG. 1.— The Rosetta stone.

In the sixteenth century a certain Frenchman, Pierre l'Anglois, author of a work entitled "Discours des Hiéroglyphes Ægyptiens, Emblemes, Devises et Armoiries," had already assayed to interpret their meaning. A copy of his work is in possession of the municipal library of Lyons, and M. Henri Gauthier has written an interesting article about it, entitled "Un Précurseur de Champollion au XVI^e Siecle," which is to be found in the "Bulletin de l'Institut Française du Caire," vol. v, pages 65-86.

As M. Gauthier says, the work of Pierre l'Anglois brings nothing of value to modern Egyptology; he is noted now solely as being one of those who had made attempts to solve the problem of the hieroglyphs, from the time of the invention of printing down to 1822, when Jean François Champollion published his "Lettre à M. Dacier," in which he first indicated the correct way of deciphering Egyptian writing. M. Champollion, a noted French savant and antiquarian, who was born in 1791, and died in 1832, discovered the key to these hieroglyphs ten years before his death. An Egyptian grammar and hieroglyphic dictionary gotten up by him was published posthumously.

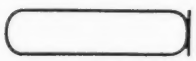


FIG. 2.

It was not until the dawn of the nineteenth century, and thanks to the Bonaparte expedition in Egypt, that there was discovered the medium which permitted the explanation of the mystery through the remarkable efforts of Champollion. In fact, in 1799 a French officer — Captain Bouchard [also found spelled Boussard] — found, at the Julien fort at Rosetta [Rosetti in French], a stela of black basalt, now commonly known as the "Rosetta stone," which Champollion successfully assayed to decipher, and thus for the first time correctly interpreted the Egyptian writing.

This stela, in three languages (hieroglyphic, demotic and Greek), dates from the year 193 B. C., the epoch in which Ptolemy V. mounted the throne. Unfortunately (for Egypt and France), it was taken away, with other precious monuments, by the English, in 1801, when the Egyptian army at Alexandria capitulated, and is now kept in London, at the British Museum. A photographic reproduction of this famous stone is given in Fig. 1.

HIEROGLYPHIC ALPHABET.

Forms.	Values.	Forms.	Values.
	a		
	à		h
			kh
	â		kh
et	i		s
et	ou		sch
	b		q
	p		k
	f		g
	m		t
	n		d
	r		z
	h		

FIG. 3.

The Swedish savant Zoega was the first to notice that the signs surrounded by cartouches (Fig. 2) formed, as

* Article and accompanying illustrations used by permission of the publishers of the *Bulletin Officiel*, Paris.

shown by comparison with the corresponding Greek word, the name of the king to whom the stela appeared to be dedicated. But his researches were not more fortunate than those made some fifteen years later by an Englishman, Doctor Young, and it was not until 1822, as before said, that Champollion fitted together all the facts which resulted in obtaining the key to this hieroglyphic writing which had been so much pondered over.

The succeeding discoveries confirmed and augmented the value of the work of Champollion, and to-day we have hieroglyphic grammars which are quite correct. Fig. 3, according to one of these grammars, is an alphabetic list of hieroglyphs, with their phonetic values given in French. The values here given differ, it is true, from those adopted by savants of other countries, notably the German, but we have preferred to indicate those given in French Egyptology, of which the present leader is the noted and venerable M. Gaston Maspero, member of the Institute of France and director-general of the Service des Antiquités de l'Egypte.

However, if one had known only these letters, one would still have had great difficulty in deciphering a hieroglyphic text. They were followed up by the identification of about one hundred and twenty-five other signs which, though of differing forms, are none the less phonetic equivalents of two or more sounds combined. From these we select and present those shown in Fig. 4, which are found most frequently in the texts:

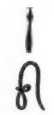
Forms.	Values.	Forms.	Values.
	âa		kha
	oua		âq
	ba		sa
	pa		scha
	ma		ka
	ra		ta
	ha		tha
	kha		za

FIG. 4.

There is also made up a list, shown in Fig. 5, of certain signs called "determinatives," which the Egyptologists noticed as always being found after a series of letters or signs representing a word belonging to the category to which the sign belonged. Thus, the name of a man is always followed by the sign opposite the word "men" in this list, that of a woman by the sign opposite the word "women" in the list, etc. These signs will be more or less easily understood by reference to Fig. 5.

These explanations will be sufficient to show the mechanism of Egyptian writing. It would be going beyond our province, and moreover be presuming too much with our scant knowledge of Egyptology, to continue this prologue.

When the early savants, thanks to the key found by Champollion, had studied and traced the Egyptian monuments and papyri, it came next in order to publish their works and reproduce their copies. At first they used autographic methods for this purpose, and it was not until some years after 1822 that one thought of having hieroglyphic types. The royal printing-office of France was perhaps the earliest to consider the idea, and under Louis Philippe, in 1842, it commenced the cutting of the punches which were the start of the hieroglyphic fonts of that office. The characters were cut by Delafond and Ramé, junior, and the first font was not entirely completed until 1852.

LIST OF DETERMINATIVES.

Forms.	Categories Determinated.	Forms.	Categories Determinated.
	Men.		Houses, buildings.
	Woman.		Peoples of the desert.
	People, persons.		Meat.
	Divinities.		Fire.
	Ancient gods.		Time.
	Goddesses.		Dust, sand.
	Animals.		Liquids.
	Birds, insects.		Marching (action).
	Plants.		Sight (action).
	Trees.		All which appertains to the mouth (actions).
	Earth.		Little, wretched, mean (qualifying).
	Water.		Abstract (sense, things).
	Desert, steppes, foreign countries.		Violence.
	Cities.		

FIG. 5.

To-day the fonts comprise 3,972 signs, of which the majority are on two type-bodies and a certain number of others on three bodies. This series of signs is distributed in sixty cases, aside from the "ordinary case," made up of six sections, of which Figs. 6 and 7 are representations. These illustrations show the cases in use in the printing-office of the French Institute of Cairo. They differ a little from those in service at Paris, but the principle of their construction and the classification of the categories of signs are much the same in both places. Three cases, with forty-nine boxes each, are used for large vases and extra sorts; they end the classification and distribution of these types.

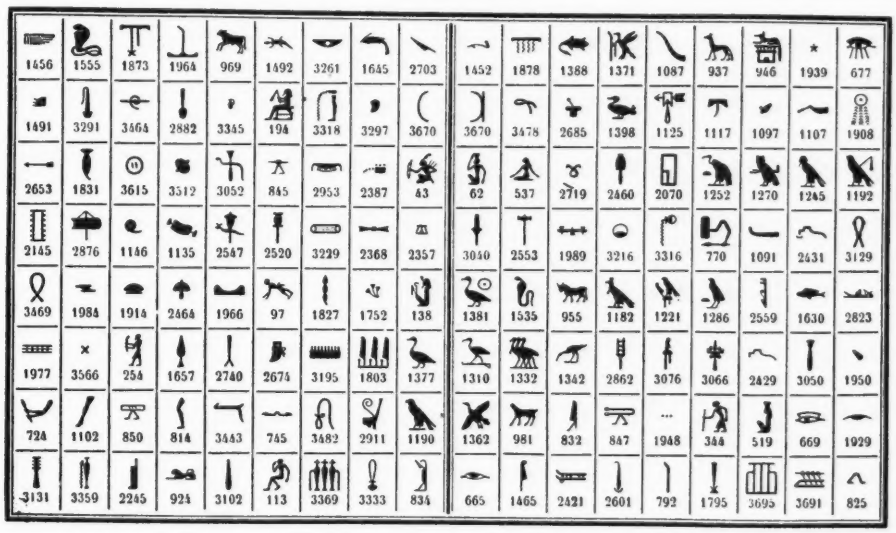
This rich collection, of which the French national printing-office has given material and matrices to the French Institute of Cairo, is located, since 1898, in the printing-office of the Oriental Scientific Establishment, augmented by over eight hundred new and unpublished types. Thanks to its fortunate situation — one may even say at the source of Egyptologic science — the printing-office of the French Institute of Cairo has power to enrich itself with facility,

for in proportion to the new discoveries and the requirements of the printing that follows it must engrave the punches for the new hieroglyphic types. The punches for the majority of the newer characters have been cut by that skilful engraver, M. Hénaffe, of Paris, after the fine designs and the instructions of the actual director of the Institute of Cairo, M. E. Chassinat, who treated the subject very artistically.

The setting of hieroglyphic types may appear to most of our craft a great task, but to those who are habituated to it the work is relatively easy. The hardest labor was in manuscript of a text, and below this its equivalent in typographic characters.

[The elegant lines of writing above are due to the kindness of M. G. Legrain, director of the work in the Service des Antiquités de l'Egypte (Service of Egyptian Antiquities), who made this beautiful copy while at present actively engaged at the difficult excavation labors at Luxor and Karnak. It will be seen that the writer has commenced his lines with the same signs that begin the type lines. It goes without saying that the manuscripts usually given the compositor do not present this peculiarity, the groups being written and the lines filled out as the dimensions of the paper permit. Here the division of the lines is regulated by the measure and justification adopted for this particular work.]

SECOND SECTION.



FIRST SECTION.

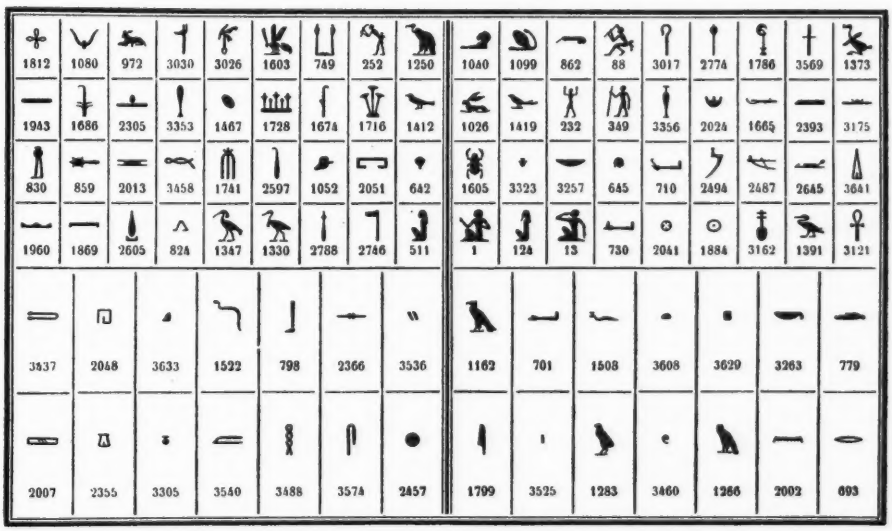


FIG. 6.— Ordinary hieroglyphic cases.

the rational arranging and classification of the material; to compose it then became comparatively almost child's play.

Before going into the details of composition let us present a facsimile (Fig. 8), showing in its upper half some

In the manuscript portion we notice how the signs are grouped. The Egyptian scribes, and especially the stonecutters, were wont to place their signs in square groups. One must analyze these groups and then make them up of movable types, combined with the appropriate blank spaces,

to reproduce as nearly as possible this manner of hieroglyphic writing. To do this it is necessary to have the signs cast on different sizes of type-bodies.

tians are always placed either above or below or joined with others in the same group, have been engraved for and cast upon intermediate bodies, ten-point, six-point, etc., accord-

1 1/2-16	1-13	1 1/2-13	3-13	2-13	2-14	1-14	1 1/2-14	4-14	4-16
1-16	3 1/2-7	1 1/2-7	1-7	2-7	2-9	1-9	3-9	1 1/2-9	2-16
5-10	1-10	1 1/2-10	4-10	2-10	2-5	1-5	1 1/2-5	2 1/2-5	5-5
10-10	1-3	1 1/2-3	3-3	2-3	2-4	1-4	3-4	1 1/2-4	4-4
6-6	1-6	1 1/2-6	3-6	2-6	2-8	1-8	4-8	1 1/2-8	8-8
12-12	6-12	3-12	1 1/2-12	2-12	2-18	1 1/2-18	3-18	18-18	8-18
Cadrats 12	Cadrats 12	1-12	4-12			4-18	1-18	Cadrats 18	9-18

FIG. 7.

The national printing-office of France has adopted three type-bodies as regular ones, taking the following sizes:

First body, 18 typographic points.
Second body, 12 typographic points.
Third body, 8 typographic points.

These body dimensions, be it understood, are for the full-size signs, and the types are cast on the square or em set of each body, as in Fig. 9.



FIG. 8.—Specimen of hieroglyphic manuscript and printed text (reduced to about two-fifths of the original).

Those which have smaller sidewise dimensions are generally cast on sets or widths conforming to their shape and to a definite fraction of the body, as shown in Fig. 10.

Certain single signs of which the effect on the first body would be ungraceful, or which when employed by the Egyptians are always placed either above or below or joined with others in the same group, have been engraved for and cast upon intermediate bodies, ten-point, six-point, etc., according to their form and with care that the face is supported by sufficient body to facilitate composition and the good distribution of blank space within the groups.

To secure the easy justification of all these elements there has been provided a variety of spaces and quads,



First body. Second body. Third body.

FIG. 9.

graduated in such manner that the compositor can space the groups evenly (See Fig. 7, showing the space case). Thus, in setting the group shown in (a), Fig. 11, the compositor first places the (b) in his stick (he knows that this



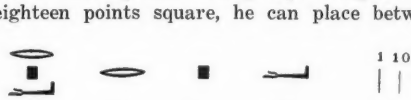
On first body is 18 points tall and 4 points wide.

On second body is 12 points tall and 4 points wide.

On third body is 8 points tall and 2 points wide.

FIG. 10.

is on four-point body); then comes the (c), on six-point body; then the (d), on six-point body — the three making up a total of sixteen points. The group having to take up a space eighteen points square, he can place between the



(a) (b) (c) (d) (e)

FIG. 11.

three signs two one-point spaces of the eighteen-point body, which would fill up the space. It goes without saying that the common rules for spacing whites must also be respected in hieroglyphic composition. Hence, in this instance, instead of two spaces of one-point thickness, the compositor

places a two-point space between (b) and (c), as the white space carried by (d) in its upper part is enough to permit of its being set close to the (c).

This group is now correct as to its height. Let us now see to its width. The (c) is cast upon six-point em-set body; it therefore lacks twelve points of filling the entire width — eighteen points — and as the sign must be placed in the middle of the group this space of twelve points must be divided between the two sides of the (c); which is done by using two six-point em quads. All the groups are made up and spaced according to this principle. Each group is temporarily separated from its neighbors by a two-point space; when the end of the line is reached, whatever spacing is required to fill it is added between the groups. There is no extra spacing between words. Sometimes the lines of the original, especially of the lapidary inscriptions, are indicated typographically by numbering them with figures placed above a short vertical line, ordinarily less than ten points long when setting the first body, as shown in (e).

These principles elucidated, let us see how the recognition by the compositors of hieroglyphic signs is facilitated, and how those most used are best placed at his disposition.

To begin, the types are classed in families. Of these there are twenty-eight, which are divided into —

I. Men.
II. Gods.
III. Women.
IV. Goddesses.
V. Parts of the human body.
VI. Mammifers.
VII. Parts of the bodies of mammifers.
VIII. Birds.
IX. Parts of the bodies of birds.
X. Saurians, batrachians, amphibians.
XI. Reptiles.
XII. Insects.
XIII. Fishes.
XIV. Vegetables.
XV. Heaven, stars, earth, water.
XVI. Plans, edifices, parts of edifices.
XVII. Profane and sacred furniture.
XVIII. Measures, balances, divers tools.
XIX. Implements of fishing, of hunting, and of war.
XX. Watercraft, sacred barques, rigging.
XXI. Headdress, clothing, finery, toilet articles.
XXII. Supports of emblems, scepters, symbolic emblems.
XXIII. Music, writing, play.
XXIV. Breads.
XXV. Flat wide baskets, paniers, vases.
XXVI. Cords, lines, knots, packages.
XXVII. Geometric figures.
XXVIII. Objects of indeterminate forms and uses.

This done, the signs which correspond to the letters of the alphabet are placed in two sections of the ordinary case (Fig. 6), as is noted by viewing those in the larger boxes of the first section. Above these, always in the same case, are placed the "determinatives" and the other signs most in current use. The second section contains the hieroglyphs which are next in order of frequent use. This disposition of the signs is also employed for those cast on the second body. A stand for the compositor has three divisions; in the center are placed before him the space case (Fig. 7) and above it the case for the third body; at the right of these the two sections for the signs of the first body (Fig. 6) and at the left the two sections for those on the second body. The compositor has then before him a stand supporting six cases or sections.

In other cases, whose number varies according to the quantity of characters which are in service, are distributed the other types, and it is to these the compositor goes to find the less used characters called for by the copy.

But, it is asked, how do the compositors recognize the many varying signs?

Regardless of scientific lore, they early gave to each of the characters of the Egyptian writing a name by which they could easily identify it. The terms employed, while not scientific, have the advantage of being better to express and understand, and they vary but little from the classification given above. As a rule, the names are descriptive of the forms of the written characters.

Thus, for the compositor (a), Fig. 12, will always be "man," (b) "old man," etc. And, whatever may be the

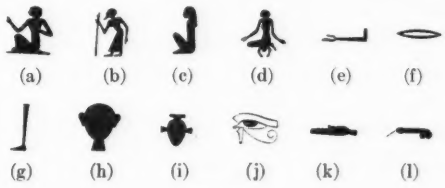


FIG. 12.

shape of a sign of this sort, one knows that it belongs to the category of "man." (c) Represents "woman," (d) "woman in childbirth," etc. It is easy to distinguish the parts of the human body; as, (e) arm, (f) mouth, (g) leg, (h) head, (i) heart, (j) the sacred eye, (k) hand, (l) phallus (the sign of virility).

It is the same with the animals and the other categories of which the shapes recall readily the animal, the plant or the object depicted by the copy. The (a), Fig. 13, is one

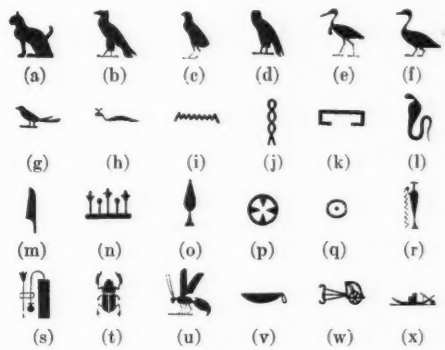


FIG. 13.

which is recognized on sight. Among the signs best known to the compositors, but of which the shape of certain ones approach less to reality, are (b) eagle, (c) chicken, (d) owl, (e) ibis, (f) duck, (g) sparrow, to which the typos, however, care little to give their phonetic values, "a," "ou," "m," etc. The same with (h) serpent, (i) the Nile, (j) cord, (k) house, (l) serpent emblem (symbol of sovereignty), (m) leaf of the lotus, (n) field of papyrus, (o) tree, (p) city, (q) sun, (r) libation vase, (s) palette of the scribe, (t) beetle, (u) bee, (v) flat wide basket, (w) war chariot, (x) sacred barque, etc.

Some other rules are elaborated. We are, for example, taught that three (a), Fig. 14, rightly enough called "unities," are the mark of the plural. These are to be set horizontally (b), or vertically (c), according as they come under a sign of which the form is horizontal or after one

which is vertical. One must never separate these three "unities" from the last sign of the word of which they indicate the number, they being a qualifying part. This rule applies also to the "determinatives"; one must therefore avoid the placing of this "mark of the plural" or of any "determinative" at the beginning of another line when the word to which it belongs ends the preceding line.



FIG. 14.

Acquainted with this rudimentary knowledge, the compositor is enabled correctly enough to set hieroglyphic matter.

Taking the copy, which as a rule is to be set in the first body, in one hand, a sheet of paper before him, and a pencil in the other hand, the compositor scans the pages, carefully examining them line by line. The "catalogue" of the offices' hieroglyphs is also at hand. All the signs which his memory tells him are not to be found in the ordinary cases he identifies by their shapes and numbers in the catalogue. The numbers he writes on the sheet of paper, in the order as they appear in the manuscript. When he has listed forty, fifty or more of such signs, as suits him best, he takes a wooden stick and proceeds to gather them therein.

For example, take the first line of the matter in Fig. 8, and follow our typo. But first let us find the direction in which this copy must be read and composed. Generally, hieroglyphic writing, like the European, reads from left to right, and in all cases in the direction contrary to that of the direction of the figures. In the specimen which has our attention we see that the hand (a), Fig. 15, of the first

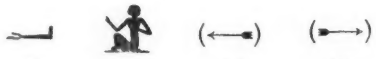


FIG. 15.

group at the left is turned toward the left and that the man (b) who alone forms the fifth group is also turned in the same direction; therefore, the copy reads from left to right.

Certain texts (notably inscriptions) are graven or written in the reverse direction. One rarely composes them in this manner, except that in inscriptions where the hieroglyphs are traced in vertical lines these may face one another. For isolated phrases the authors have the precaution of indicating by an arrow (c) or (d), the direction in which the reproduced inscription was graven or written.

Returning to the dissection of our first line, we note that the first group (a), Fig. 16, is found entire in the ordinary

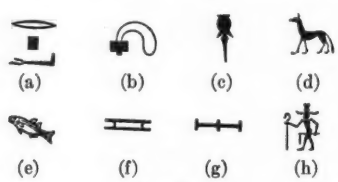


FIG. 16.

case; the second likewise. For the third (b), its absence in the case obliges us to search in the catalogue, where we find it under "Headdress, clothing, finery, toilet articles," carrying the number 2941. This sort of mental gymnastics continues for the whole manuscript. After having passed the sixth group we encounter (c). Here we are checked. The sign does not exist and it has to be specially engraved for the work in hand (meanwhile we leave a blank for it); when done it will be placed in the category of "Divers tools." Then after (d) we readily recognize (e) from "Fishes," with (f), which belongs to the category of "Heaven, stars, earth, water." Next comes (g), from "Geometric figures," and finally (h), with his pretty headgear, his staff and his whip, identified, after some search, among "Men" (No. 367 of the catalogue of the printing-office of the French Institute of Cairo). And so on to the end of the copy.

The signs foreign to the ordinary cases being found and assembled in the wooden stick, the compositor proceeds with the setting at his regular stand, where the work is then very easy. But there is yet something to learn. In the fourth line are four signs or groups of signs surrounded by a cartouche or cartridge-shaped frame (a), Fig. 17.

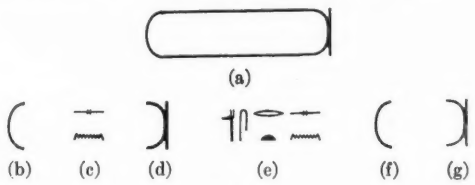


FIG. 17.

As was said in the beginning of this article, this is an indication of the name of a royal personage. [A proof of the early inclination to italicize.] To render this typographically one first takes (b), which is found in the second section of the case; the signs are next taken of the second body (twelve-point), and after the group (c) is set comes the closing of the frame (d). When the line is filled out and justified the portion (e), which is on twelve-point body, is framed up by the addition at top and bottom of two rules of three-point thickness (with ¾-point face), shouldered on one side, whose ends fit exactly to the points of (f) and (g).

Here we have then the elementary principles of hieroglyphic composition. We must not extend our article to treat of the rules which cover the intercalation of inscriptions or isolated words in the midst of Roman texts. An arrangement placing the Roman under the center of the hieroglyphs is the one most used in this sort of composition. As to the spacing between the lines of matter entirely hieroglyphic no special directions apply, the run of the work, and the exigencies of making it up into pages, as well as good taste, determining this.

PRINTING TRADES ORGANIZATIONS INDORSE EXPOSITION.

The Executive Committee of the Ben Franklin Club of America has written the exposition officials approving the idea of holding a National Printing, Advertising, Publishing and Allied Trades Exposition to be held in New York during the week of April 19-26, 1913. The committee's indorsement is given not only from the standpoint of the manufacturers who will exhibit their machinery, but also for the great convenience it will be to printers, publishers and their superintendents and other employees who will be given an opportunity of becoming familiar with all the latest improvements and methods.

This exposition was also indorsed by the Electrotypers' Board of Trade of New York at a meeting Monday night, December 9.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Haddon Safety Platen Press.

(1402) "Where can we get catalogue or information in regard to the Haddon Safety Platen Press?"

Answer.— H. Hinze, Tribune building, New York city.

Journal for Stampmakers.

(1387) "Is there any trade journal published in the interest of the stampmaker?"

Answer.—*Commercial Stamp Trade Journal*, 333 South Dearborn street, Chicago.

Want Repairs for Monarch Numbering Machine.

(1395) "Where can we get repairs for the Monarch numbering machine?"

Answer.— Can any of our readers supply the information?

Linotype Keyboard for Typewriter.

(1404) "Is there a typewriter made whose keyboard is the same as a linotype machine?"

Answer.— Yes. It is manufactured by the Buckner Lino-Typewriter Company, Oakland, California.

Printers' Roller-making Machinery.

(1413) "Would you be good enough to send us the names of concerns in Chicago making printers' roller-making machinery?"

Answer.— Louis Kreiter & Co., 313 South Clinton street; James Rowe, 444 South Jefferson street.

Miniature Calendar Pads.

(1400) "I want the address of a firm in Chicago that makes miniature calendar pads."

Answer.— Tablet & Ticket Company, 624 West Adams street; Donker & Williams Company, 1322 Wabash avenue. Lithographed miniature calendar pads can be secured from the Goes Lithograph Company, 226 La Salle street.

Embossing Names Underneath Envelope Flap.

(1409) "We are looking for a machine that will emboss a name, in blind stamping, on that part of an envelope underneath the flap. Can you give us any information as to who is the manufacturer of this article?"

Answer.— C. H. Hanson, 178 North Clark street, Chicago, makes a hand die for doing this work.

Embossing on Hand-screw Presses.

(1382) "Will you kindly inform me if there is any work published on embossing as executed on the regular hand-screw presses in general use?"

Answer.—As all embossing has as a basis an intaglio plate and a force or counter die, we believe that our book entitled "A Practical Guide to Embossing and Die Stamping" would help you. If you will give more definite information regarding the press you are operating — what kind it is, and whose make — and, if possible, any specimens you have that are not to your entire satisfaction, we may be able to offer suggestions that will aid you in doing the work.

Colored Newspaper Supplements.

(1383) "Can you give me the address of firms issuing colored comic supplements for seven-column, four-page newspapers, for Saturday issues?"

Answer.— The only concern supplying sections of this kind, according to our information, is the McClure Newspaper Syndicate, Incorporated, 43 West Thirty-fourth street, New York.

Street-car Cards.

(1415) "Will you please give me the names of some firm in Chicago which makes a specialty of printing street-car cards?"

Answer.— Central Printing & Engraving Company, corner of Franklin street and Institute place, and Ritzmann, Brooks & Company, 442 Wells street.

Button for Bible Class.

(1416) "Can you tell me where we can get a cut of a button for the Men's Bible Class? It is one with a red edge with white circle and perfectly round."

Answer.— We are of the opinion that you have reference to the International Sunday School Association button. Write William H. Dietz, 20 East Randolph street, Chicago.

Publications for Country Publishers.

(1401) "Can you advise me the names of any publications similar to the *American Press* (American Press Association), of 225 West Thirty-ninth street, New York, which circulates among the country publishers, that is published in Chicago or any other city?"

Answer.— *Publishers' Auxiliary*, published by the Western Newspaper Union, 521 West Adams street, Chicago.

Wants Catalogue Set in Russian.

(1403) "Can you inform us where we can get a catalogue set in Russian?"

Answer.— The following Chicago concerns do composition in Russian and other foreign languages: United Servian Publishing Company, 518 South Dearborn street; Galbraith Press, 838 Austin avenue; Severinghaus & Beilfuss Company, 2149 Ogden avenue; Fred Klein Company, 626 South Clark street.

Stock Engravings for Nurserymen and Seedsmen.

Answering a question in this department in the November issue we advised a correspondent that it was our information that engravers did not carry stock plates for nursery and seed catalogues and referred him to Vaughan's

Seed Store, Chicago, as the only source through which he could secure them. Since the publication of that inquiry, the Star Engraving Company, of Des Moines, Iowa, and the Matthews-Northrup Works, of Buffalo, N. Y., have advised that they carry a full line of these engravings.

Baltimore Press.

(1423) "Will you kindly inform me as to what concern manufactures the Baltimore Press?"

Answer.— This is a hand press, and is manufactured by the J. W. F. Dorman Company, 526 North Calvert street, Baltimore, Maryland.

Dusting Cards to Give Relief Effect.

(1399) "Will you kindly inform me where a preparation for dusting cards, to give the effect of engraving, can be purchased?"

Answer.— The process for doing work of this kind is patented. The method is to use powdered asphaltum, passing the work over a source of heat. For particulars, write the American Emboso Company, Washington, D. C.

Muslin Signs.

(1388) "We are in the market for a quantity of muslin signs, and will appreciate it if you will give us the name and address of any one that you may know doing this class of work."

Answer.— Bemis Brothers Bag Company, St. Louis, Mo.; Parker & Granville, Ithaca, N. Y.; L. D. Nelke, 29 Murray street, New York; Cleveland-Akron Bag Company, Cleveland, Ohio; Easton Printing & Manufacturing Company, Dayton, Ohio; Massillon Sign & Poster Company, Massillon, Ohio.

Circular-cutting Dies.

(1412) "We have a customer desirous of securing circular disk, 12½ inches in diameter; same to be die-cut out of heavy cloth board. As the making of a steel die would be quite expensive, we would inquire as to whether you know of a firm doing this class of work, which would have steel dies on hand. The size of circle might vary, however, say from 10-inch to 13-inch."

Answer.— R. J. Kittridge & Co., Green and Superior streets, Chicago, carry a large line of circular dies. We have asked this firm to write you regarding your inquiry.

Imitation of Water-marks on Wrapping-paper.

(1393) "We have a paper-mill in our city, the management of which is very much interested in the question of printing wrapping-paper with imitation water-marks, or, in other words, faint printing done in some way on printing machines that represents to a certain degree a water-mark. Could you give us any information on this matter?"

Answer.— We have no knowledge of a line of printing that would produce an imitation water-mark on wrapping-paper. The publication of your inquiry in this department may bring suggestions.

Celluloid Card-cases.

(1394) "Would be very much pleased if you could send me a few addresses of Chicago firms that manufacture celluloid card-cases for visiting and business cards. Some of my customers have been asking me about these cases, claiming that they are very useful to carry because the cards are always kept clean."

Answer.— Cruver Manufacturing Company, 2456-2460 West Jackson boulevard, and the Parisian Novelty Company, Twenty-second and La Salle streets, both of Chicago. P. J. Kohl & Co., 322 West Kinzie street, also of Chicago, make a card-case with leather back and celluloid front.

Fountain Dividers.

(1414) "Some months ago I received a circular from some one who was advertising an attachment to put in a cylinder press fountain to confine the work in a restricted area. I think the price was $15. At that time I threw it aside, but now find I need something of the kind, and write to ask if you can give me any information as to what is on the market in this line and where it can be secured."

Answer.— You are probably referring to the Paige Fountain Divider. Write the American Type Founders Company, St. Louis, Missouri, or the makers of the press you are using, giving its size and number.

Tag Manufacturers.

(1386) "We would greatly appreciate it if you could refer us to a so-called Denny Tag Manufacturing Company, located somewhere in the North. Also kindly put us in touch with other concerns who manufacture tags?"

Answer.— The address of the Denny Tag Company is West Chester, Pa. Other manufacturers are as follows: International Tag Company, 141 West Lake street, Chicago; American Manufacturing Company, Battle Creek, Mich.; Dennison Manufacturing Company, Boston, Mass.; Challenge Envelope Company, Trenton, Mich.; Robert Cair Company, Brooklyn, N. Y.; A. Eisler & Company, 221 Canal street, New York; Thomas Stationery Manufacturing Company, Springfield, Ohio.

Felt Pennants.

(1406) "Will you please inform me regarding the new process used on felt pennants known as the Reproduction Process?"

Answer.— The process is controlled by the Reproduction Company, of Brooklyn, N. Y. The felt is coated with bichromated gelatin and exposed under a stencil positive which leaves part of the gelatin soluble. This is washed out. The insoluble part is sprayed with an air-brush or colored through a stencil, and the work is finished when the pigment is dry. The gelatin may be pigmented and carries a ten-per-cent solution of bichromate of potash. This makes it insoluble when exposed to the light. We are unable to furnish any of the finer details of the work.

Trouble in Cutting Labels for Cans.

(1397) "We do a lot of cutting of canned-goods labels from the full sheet (sample enclosed), and are troubled by the sheets bulging out under the pressure of the clamp, with the result that the last row of labels is frequently 'bled' and spoiled. This happens only on the bottom label, rarely on the top one. We can see that the size and bronze on the gold line makes that part of the label thicker than the rest, being quite appreciable on a pile of any thickness, and is responsible for the trouble, but we would like to know how label-cutters avoid the trouble we are having, and would appreciate it if you would suggest a remedy."

Answer.— We are unable to offer suggestions without further particulars. No label was enclosed in your letter, and you did not state whether it is die-cutting or paper-machine cutting.

Correct Style for Lady's Calling-card.

(1384) "Will you kindly inform me as to what is the correct and latest style of wording a lady's calling-card? For instance, the husband's name is Charles Horace Smith. Should the card be Mrs. Chas. Smith, or Mrs.

Chas. H. Smith, or Mrs. Chas. Horace Smith? What should the size of the card be, also the style of type?"

Answer.— The correct style for a lady's calling-card is to spell out the Christian names. It should, therefore, be "Mrs. Charles Horace Smith." To abbreviate the name in any way would give it the flavor of a business card. The standard size is 2 3/16 by 3¼. The correct size for a miss is 2⅛ by 2⅞. We learn from the John B. Wiggins Company, the well-known steel engravers of Chicago, that the tendency now is to use the smaller card (as given above) for both misses and matrons. The standard style of type is shaded Old English. Script may be used, but it is not in quite as good form as the Old English.

Lithographing on Satin-finished Cloth.

(1408) "We would appreciate it very much if you could give us some information regarding the process employed in printing flags on satin-finished cloth, as per enclosed sample. One of the local lithographers has an order for a large quantity of these, but he has been unable to maintain his register. He is of the opinion that the cloth is first pasted on a piece of heavy paper similar to that attached to sample. As a matter of fact he would prefer to have it pasted. We are under the impression that the work was done in Germany, but we do not know whether it is lithographed or stamped."

Answer.— It is our opinion that the specimen submitted is a lithograph. In printing register work on silk or similar fabric it is the usual plan to have the goods attached to heavy paper. We do not know of any firm doing work of this character in Chicago and can not furnish you any particulars regarding the methods used.

Matching Colors.

(1411) "We have some customers who desire certain shades of color used on their sign work. They specify that we must match the particular shade of color of goods or package or label, as the case may be. Results obtained for us by various ink manufacturers in mixing colors to obtain the desired tone are not always satisfactory. Can you inform us where we can obtain some book or treatise on the practical work of combining various inks for use on various stocks?"

Answer.— We do not believe there is any book from which you can learn how to match colors. No doubt you can secure some valuable information from text-books on the subject. To take a given color and match it by making a like color will necessitate experimenting. If you have a good eye for colors, and have some fundamental knowledge of the subject, there is no doubt that you will succeed with some practice. Our catalogue, listing books on color in its application to printing, has been forwarded.

How Rubber Stamps Are Made.

(1385) "Can you tell me how rubber stamps are made, or is there a book published treating on same? Where are rubber-stamp supplies sold?"

Answer.— Rubber stamps are made after the following method: The type is set up and locked in a chase. The surface is brushed with kerosene and a coating of plaster paris is applied. When hard it is removed. This matrix serves as the mold onto which a sheet of rubber is forced in the vulcanizer. The matrix is covered with the rubber, and it is placed under pressure in a steam chest and "live" steam is turned on; then it is left for a stated period under a certain pressure of steam. You can learn the particulars for the production of rubber stamps from a booklet gotten up by Munn & Co., 361 Broadway, New York. The following are dealers in rubber-stamp outfits: Barton Manufacturing Company, 335 Broadway, New York; Pearre E. Crowl, 14 Clay street, Baltimore, Md.; J. F. W. Dorman Company, 526 North Calvert street, Baltimore, Md.; Superior Rubber Type Company, 32 South Clinton street, Chicago; William A. Force & Co., 37 Market street, Chicago.

Numbers Printed on Metal.

(1410) "A concern in this city wants a lot of numbers (1 to 200), in fair quantity, printed on metal. The metal should be thin, and, if convenient, a bit softer than tin, though I presume a thin tin strip would do. It is expected to fold the strip about a square of metal, leaving the number on the front of the square as a mark of identification. It must be varnished or otherwise made permanent. Your kind reference to any firm that can do this work will be much appreciated."

Answer.— You can have the work done by tin-printers, but it will be rather costly if but one set of numbers is needed. This is due to the large initial cost of production. The numbers can be done on thin sheet metal, the same as on tin, and they may be done in two or more colors. The printing is made permanent by baking and varnishing, so there will be no trouble on that account. In case you desire to take up the matter of having the numbers made by this method, write the American Can Company, Chicago. There is another plan which is much cheaper and may be just as effective. It is to have the numbers printed in the ordinary manner in aluminum. This can be done for you by the Aluminum Goods Manufacturing Company, 208 North Fifth avenue, Chicago.

Electrical Device for Melting Metal for Linotype.

(1405) "Would you be kind enough to let us know whether there is a satisfactory electrical device for melting metal for a linotype machine? We have no gas here and are compelled to use gasoline, which affects our insurance and is generally a nuisance."

Answer.—An electrically heated metal-pot has been in practical use in the New York *World* composing-room for several years past. Particulars regarding this pot-heater may be had by addressing the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pennsylvania. Gasoline may be used with a fair degree of safety by having the tank buried in the ground away from the building at least twenty feet, and a flow may be secured by air pressure. If gravity flow is desired, attach the tank to the outside of the building and run an iron pipe through to the machine. Do not pipe below the floor and then up to the burner on the machine. Instead of this, have the pipe visible so that leaky joints may be attended to if they occur. One of the dangers of gasoline lies in having pipes in out-of-the-way places, for if a leak occurs, the volatile gas, which is heavy, will accumulate and finally rise to a point where it may ignite on an open flame, and then there is trouble. We would suggest that the safest plan would be to have a buried tank and use an air pressure, having the pipe enter the building above ground, where it is always visible. A cheaper plan would be to have the tank attached to the outer wall of the linotype room so that the minimum amount of pipe may be used. Insist on tight joints and have a cut-off valve outside the building near the tank, as well as one inside near the machine.

Record of a Private Printing Plant.

(1381) "I have charge of a private printing plant, consisting of five platen presses, two 8 by 12, two 14 by 22 and one 10 by 15. The amount of work done last month was nearly eight hundred thousand impressions. The time

spent on the presses, including my time, was six hundred hours, at a cost of $114. My force consists of five girls and a boy who has had about six months' experience. One girl handles the composition and one does the bindery work. The boy's time is taken up with the cutting and cleaning up. This leaves me three girls for the presses. The total amount spent for labor is $70 a week. Do you think the firm's printing is costing too much? Kindly let me know through THE INLAND PRINTER."

Answer.—According to the figures given, your five presses made 1,333 impressions an hour for the month at a total labor cost of 19 cents an hour for the entire force of three girls and yourself. This is a remarkable record because of the small product, considering the press equipment, and the low hour cost for labor. Your five presses averaged only 267 impressions an hour during the month. Figuring that two of these presses were idle continuously on account of your having only three pressroom employees, the hour average for the three feeders was 444 impressions, which of course might be considered fair where short runs are the rule. As to the labor cost per hour — 19 cents for three feeders and yourself — you've got us guessing. It beats all records for low cost we have seen. However, to give you an opinion as to whether the printing of the firm is costing too much, it would be necessary for us to know something of the character of work done, the overhead expense, the amount of spoiled work and the depreciation of your plant. It should always be remembered that poor printing is dear at any price, and that quality must always be reckoned in computing the cost.

Printing on Glass.

(1396) "Would you kindly inform us of the best means of printing on glass to be used in a picture machine? We have done some of this work, but the ink does not seem to stick on the glass and the results are not very satisfactory."

Answer.— Printing on glass for a picture machine can be done by transferring the ink from a clean hard roller. This procedure is as follows: (1) Distribute a small amount of gold size on a stone with a fairly hard roller and ink the type-form. This type-form should have wide type-high bearers or inverted electros locked up close to the matter in order to bear off the impression of the roller and to make the inking uniform. (2) After ink has been transferred to the type-form lay a piece of paper over the surface of each bearer, quite close to the type, and take a clean hard roller and pass it carefully over the inked surface of the type. Move the roller parallel with one side of the form so as to have the transfer straight. (3) Have a piece of glass of the proper dimensions, which has been cleaned with alcohol; lay it on a piece of paper on a hard surface (an imposing stone will do) and pass the roller slowly over this glass so as to transfer the ink to the glass in the proper position. When this is done, bronze the surface with fine gold bronze and allow it to stand a while to dry. Then wipe off with a clean tuft of cotton wool, or a silk cloth. This should furnish an opaque body to screen the light, and if done properly it will be satisfactory. However, we do not believe it either the best or easiest method of projecting advertisements on a screen. If you procure sheet gelatin and print on it in gold size or with a heavy black job ink, it will answer every purpose. This gelatin is comparatively cheap and is easy to manipulate. Being practically noninflammable, it is perfectly safe under the heat of a picture machine. It can be handled like lantern slides by enclosing between two pieces of glass, or may be used in a strip.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Compositor-designer.

(1444) Thorough compositor, twelve years' experience, capable of any work in medium-size print-shop — good hand-letterer and fairly good commercial designer — would like position with some reliable firm where he can use his ability along the lines of layout work, hand-lettering and designing, in connection with typework. Twenty-nine years old. Married.

Exceptionally Tasty Job-compositor Seeks Position.

(1445) Printer, thirty-eight years of age, nine years' thorough experience in the management of office work, layout of jobs, buying of stock, waiting on customers, thoroughly familiar with Ben Franklin cost system, seeks a change. Exceptionally tasty as a job compositor. Best of references. Married.

Twenty-five Years' Experience from Office Boy to Foreman.

(1446) First-class compositor, with twenty-five years' experience from office-boy to foreman in book and job offices, is open for a foremanship with some progressive office. Thoroughly familiar with all the details of composing-room work and competent to handle all classes of book or job work that may pass through an up-to-date office. Can handle men and get the best service for them. Sober, industrious and painstaking. Exceptionally good references. Union.

Bindery Foreman.

(1447) Binder, age forty, willing to work as marbler or any other branch, with long and varied experience in cloth, leather and blank-book work, desires a change. Would accept position as foreman or superintendent anywhere and would start at $30 a week. Have held similar positions in some of the best London (Eng.) and New York binderies.

Manager.

(1448) Man of thirty-one, just arrived from South Africa, where he has been general manager of large newspaper and jobbing business, with all allied branches, seeks position of responsibility in well-established firm, where there is opportunity for advancement on merit. Thoroughly experienced in printing and journalism, certificated accountant and thorough master of cost systems. Highest credentials. Inquiries solicited.

Experienced Newspaper Man Seeks Position.

(1449) Competent, experienced, liberally educated newspaper man, printer, wants position as proofreader,

catalogue man, or editorial or advertising man on newspaper. Union. Strictly sober, steady and industrious.

Two-thirder Seeks Position in East.

(1450) Young man, with three years' experience in composing-room, seeks a good location in the East. The last two years have been spent in an office doing high-grade catalogue work.

Opening for First-class Designer.

(1451) Large engraving house in an Indiana city is seeking the services of a first-class designer, letterer and figure-man for its art department. Would give preference to a man who has executive ability, capable of working to the position of foreman or director of that department. Exceptional opportunity for the right man.

Newspaper Foreman, Copy-writer or Editor.

(1452) Man of thirty-five, good education, and fifteen years' experience with one of the most up-to-date newspaper plants in the East in various capacities — head proofreader, assistant to foreman and acting foreman — would like to connect with a newspaper, department store or advertising agency as foreman of composing-room, copy-writer or editor, preferring the vicinity of Baltimore or Philadelphia. Change not due to unpleasant relations with present employer, but a desire to earn more. Excellent references.

Seeks Assistant Foremanship.

(1453) Young man of twenty-eight seeks a position where industry, energy and ambition will receive just reward. Prefers an assistant foremanship. A-1 compositor, with ability to handle the best make-up and tabular work. At present first compositor on a floor of approximately thirty compositors. Good knowledge of stonework, proofreading, machine composition and presswork. Student of I. C. S. Advertising, and has gained a wide knowledge of that profession. Would prefer a position where the advantages of this knowledge would count. Nonunion. Married.

Wants to Buy Printing Plant.

(1454) Interested party seeks the purchase of a small printing plant in or near Baltimore. Type must be new and up to date; not to exceed two presses; will buy with one. Requests that full information be given in first letter.

Logotype Bill-of-fare Printer.

(1455) Competent logotype bill-of-fare printer, thoroughly familiar with jobwork, presswork, tabular work, etc., would like a situation.

Opportunity for Linotype Trade-composition Plant.

(1456) Secretary of Typothetæ in a southern city seeks party to establish a linotype trade-composition plant in his city. Requests that two good references be given in first letter of inquiry, to insure attention.

Two-thirder and I. T. U. Student.

(1457) Young two-thirder, familiar with newspaper composition, is desirous of finishing trade in small job office doing good grade of commercial printing. Not afraid of work, and a sticker. I. T. U. student. Has had some experience on job composition, also experience on newspaper presses (Goss and Duplex). Union. Temperate and reliable.

Expert Folding-machine Operator.

(1458) Man of fifteen years' experience on folders, being considered one of the best folder operators in Chicago, seeks a position where he may handle five or six big machines and give some firm the advantage of his long experience, and in return receive a good compensation. Chicago only. Excellent references.

Seeks Foremanship on Medium-sized Newspaper.

(1459) Young man of twenty-two, eight years experience at job and newspaper work, would like to connect with a good medium-sized newspaper as foreman or in some other responsible capacity where faithful work and strict temperance are required. His experience has been mostly on the make-up of a good live daily in a small city in New Jersey. Good executive, and can handle any class of work except machine operation. Indifferent as to location.

First-class Job Compositor or Foreman.

(1460) Job man of over twenty-five years' experience would like to have a position as foreman or first-class job compositor on the Pacific coast, preferably California. Thirty-six years of age, married, temperate, steady and a hustler. Union.

All-around Printer.

(1461) An all-around printer, successful as manager, superintendent and estimator, wants position with some good firm doing good work in the middle West or West. Married, sober and industrious. A-1 references.

Linotype Machinist-operator.

(1462) A first-class linotype machinist-operator of long experience would buy and install a one-machine plant in office of printer who has three or four days' work a week. Fill in time on outside composition. New York city only.

Foreman or Superintendent of Composition Plant.

(1463) Linotype machinist-operator of many years' experience is seeking a position as foreman or superintendent of a composition plant. Would take care of the machines in small plant in addition to other duties attached to a foremanship. Would accept a position as machinist in a plant requiring a high state of efficiency in the machines. A position as manager of a composition plant or a small office using a linotype in conjunction with its job department would be acceptable. Man of unusual ability, and can prove his worth to interested party. Union.

NEW POSTAGE STAMPS.

Postage-stamps commemorative of the Panama-Pacific Exposition were put on sale at all postoffices on January 1. They are about ¾ of an inch in height and 1 1/16 of an inch long. On each there are the words "United States Postage" and "San Francisco, 1915," a branch of laurel in the left-hand border and a branch of palm in the right. The denomination is shown by a numeral in a circle in each corner. The one-cent stamp is green in color and has in the center a circle containing a bust of Balboa, discoverer of the Pacific, wearing a cuirass and a helmet having on it a plume. In the background there are palm trees; and in the foreground, the ocean. The two-cent stamp, in red, shows a steamer leaving and a war-ship entering the Gatun lock of the Panama Canal. The five-cent stamp, in blue, has on it a picture of the Golden Gate at sunset with a steamer and a sailing vessel in the bay. The ten-cent stamp, which is printed in yellow, has in its center a copy of a painting entitled "The discovery of San Francisco Bay," and represents the discovering party looking out over the bay.

OBITUARY

Whitelaw Reid.

Whitelaw Reid, famous editor and statesman, died on December 15 at London, England, where as United States Ambassador to Great Britain he had resided for a number of years. Mr. Reid was born near Xenia, Ohio, and at the age of twenty took up journalism as editor and proprietor of the Xenia *News*. His paper soon attracted attention and became a strong influence in Republican party politics. Later Mr. Reid became city editor of the Cincinnati *Gazette*, afterward going to Washington as its war correspondent, where he met Horace Greeley, who had been his model as a newspaper editor, and the two became close friends. In 1868 he accepted an offer to join the editorial staff of Mr. Greeley's paper — the New York *Tribune* — and shortly after became its managing editor. After Horace Greeley's death, in 1872, Whitelaw Reid persuaded Jay Gould to advance him money to secure control of the paper. Mr. Gould at the time was about to purchase the property for the Tweed ring, which was endeavoring to secure control of this powerful newspaper, but Mr. Reid won the confidence of Gould and secured his financial aid to accomplish his desire. Since that time he had been the *Tribune's* editor-in-chief.

In 1892 Mr. Reid was nominated on the Republican ticket for vice-president of the United States, but went down to defeat with Benjamin Harrison, who headed the Republican ticket in that election.

Harry James Schropp.

Harry James Schropp, treasurer of the Lebanon News Publishing Company, of Lebanon, Pennsylvania, and a veteran of the Civil War, died on October 30, at his home in that city. Mr. Schropp was a man of wide business experience, and it is said that he had become a perfect paragon of system and method, which characteristic served him even in the last moments of his life, as he personally arranged for the details of his funeral, which were rigidly carried out. Mr. Schropp is survived by three brothers and three sisters, as follows: Zach Schropp, of Kansas City; E. P. Schropp, of 1019 Lehman street; A. B. Schropp, a surviving business associate and president of the News Company; Misses Mary and Arbie Schropp, of 825 Church street, with whom he lived, and Mrs. Dillie Artley, residing in California.

Capt. J. W. Meese.

Capt. J. W. Meese, the first business manager of the St. Paul *Pioneer Press* and widely known in publishing and Grand Army circles, died on December 5 at the residence of his son, Horace S. Meese, 515 West One Hundred and Eighty-fourth street, New York, in his seventy-second year. For fifteen years he was manager of the Pennsylvania State Printing Office at Harrisburg, and at one time was connected with the Irving Press in New York. He served throughout the Civil War in the Forty-fifth Pennsylvania Infantry, enlisting as a private in 1861 and rising to the command of a company when mustered out in 1865. His wife and three sons survive him.

William H. Sweeney.

William H. Sweeney, of Washington, D. C., whose service in the Government Printing Office covered a longer period than that of any other employee there, died at his home, 42 K street, Northwest, on December 6, aged seventy-five years. Mr. Sweeney was active in printing circles until recent years. He was a member of the Typographical Society, the original printers' organization of Washington, and became a member of Typographical Union No. 101, when it succeeded the older organization, and served two terms as president.

THE FREE READING NOTICE.

The spicy comments of *Newspaperdom* on the wiles of the press agent are a most interesting feature of that interesting paper. In the issue of December 12, an account is given of the experiences of the advertising manager of the Schenectady *Union-Star*—E. R. Cullings—who "fell" for a notice of an auto-horn sent to his paper by one J. C. Runkel, of Newark, New Jersey. Mr. Runkel was so pleased with the notice that he did not send in an advertisement, but another notice. This getting on Mr. Cullings' nerves, he sent Mr. Runkel the following letter:

SCHENECTADY, N. Y., Dec. 9, 1912.

Mr. J. C. Runkel, 6 Mechanic Street, Newark, N. J.

DEAR SIR,— I have your letter of the 6th inst containing news item which you asked us to use my dear Mr. Runkel on the level now why not let us publish the name of your whistle in our advertising columns at four cents per agate line each insertion on our automobile page which we publish each saturday reading space on this page has come into such demand that we have had offers from almost every automobile dealer and supply dealer in the united states to supply us with news items of *intense* interest to our readers but were we to publish it all we would have at least a twenty page newspaper each saturday with nothing else except news of this character we may be wrong but we don't believe our readers would appreciate so much of this interesting (?) news and then too type founders make us pay real money for type printers demand that the ghost-walk each saturday and we ourselves who direct the affairs of this institution live on the common necessaries of life and you know the cost of living is generally conceded to be high therefore we are more deeply interested in these vital questions than we are about the fellow who has money enough to run an automobile through the desert but can not afford a bulb horn we let him take his chances and offer prayers for relief from the "space hog" that is rampant all over this broad land of ours we are not unreasonable beings at all we will meet the other fellow more than half way any time but cooperation with us means a two-sided affair with both sides in action send along an order for advertising and our publicity whistle will blow to "beat the band" and we will save that fellow in the desert.

SCHENECTADY UNION-STAR.

P. S.— You evidently did not appreciate the notice which we gave you in our issue of Nov. 23d and concerning which I wrote you on the 29th ult.

IF the boss calls you down, be thankful. The probabilities are that you should have been "fired." — *Ex.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New Home for Cincinnati Printers.

The Avon Printing Company, Cincinnati, Ohio, moved into new and enlarged quarters at 2607 Vine street, on January 1. The members of this enterprising firm are H. Leipnik and James Dutton.

Missouri School to Graduate Twenty Journalists.

Twenty students will be graduated this school year from the School of Journalism of the University of Missouri. The graduating class the first year of the school numbered one; the second year, six; the third year, nine; the fourth year, ten.

As Popular as Ever.

On an insert in the first section of this issue of THE INLAND PRINTER will be found a showing of the John Hancock Condensed Series of type. This is one of the many popular faces made by the Keystone Type Foundry, and still continues to run strong in favor.

Multicolor Form-letter Attachment.

The Temple Multicolor Attachment Company, of Mason City, Iowa, advertises in this issue a new form-letter attachment for platen presses that will prove popular with printers. This attachment is very practical and perfects all kind of imitation typewritten letters in three to five colors at one impression.

Vail-Ballou Company to Consolidate Plants.

With the completion of its new building at Binghamton, New York, the Vail-Ballou Company will move its Coshocton (Ohio) plant, employing between seventy-five and one hundred persons, to Binghamton and consolidate it with its plant in that city. With the consolidation the company will have about one hundred and fifty employees.

Alling & Cory Company Opens New Building.

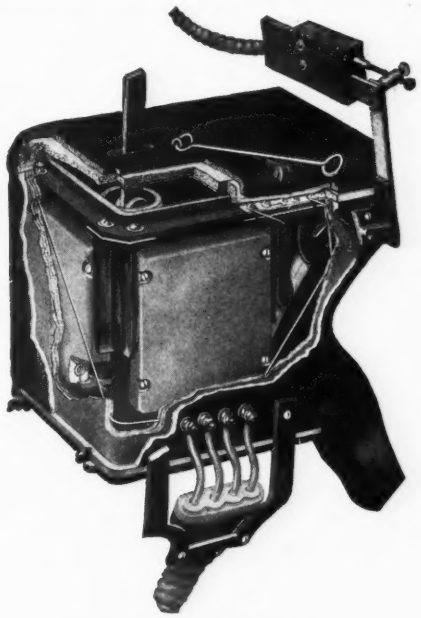
The new building of the Alling & Cory Company, paper-dealers, at Pittsburgh, Pennsylvania, was officially opened on December 14. Handsome invitations were sent to members of the printing trades and others to visit the new building on that day. After an inspection of the company's new home, the visitors were treated to a moving-picture lecture on "The Making of Paper." An orchestra furnished music.

J. W. Butler Will Filed.

The will of the late Julius Wales Butler, founder of the J. W. Butler Paper Company, has been filed in the probate court. While no valuation is given of the estate, it is estimated it is worth more than four hundred thousand dollars. In his will the late Mr. Butler bequeaths his homestead in Hinsdale to his widow, Julia A. Butler, with $20,000 and one-third of the real estate. To a grandson, Julius W. Butler, is bequeathed fifty shares of stock in the J. W. Butler Paper Company, while thirteen shares are bequeathed to another grandson, Paul B. Butler. To Florence Elizabeth Butler, a granddaughter, is bequeathed $5,000. The residue of the estate is bequeathed to the two sons, Julius Fred Butler and Frank Osgood Butler.

Electric Linotype Pot Acquired by Westinghouse Company.

The Wicker electric linotype metal-pot patents are now controlled by the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pennsylvania, which concern will continue to manufacture and supply the trade with this unique pot. The first plant to install these pots was that of the New York *World*, where three years ago several

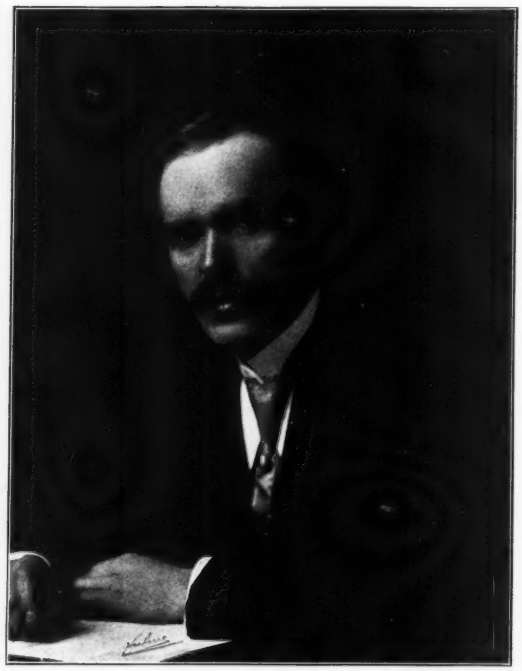


WICKER ELECTRICALLY HEATED METAL-POT.

electrically heated pots were put on trial and found to exceed all anticipations; so now the entire battery of fifty-five machines has electrically heated pots. The Wicker pots have been installed in Central America, Philippine Islands, Washington, D. C., Dayton, Ohio, and Cooperstown, New York, and plans for installations in other cities are under way. Full particulars may be had from the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pennsylvania.

An Exhibition of the Liberal Arts of Sweden Organized by a Printer.

In the early months of 1912, C. S. Peterson, president of the Peterson Linotype Company of Chicago, visited Europe on a pleasure trip, spending much of his time in his native country — Sweden — during the period of the Olympic games at Stockholm. Mr. Peterson is a printer of discriminating taste, and his leisure permitting him to visit the places where the genius of Sweden manifests itself in many forms, he conceived the idea of organizing an exhibition of Swedish liberal arts in Chicago. His business methods, and enthusiasm, buttressed by his connection with officials in high authority, secured for him a generous and loyal cooperation from artists and manufacturers, whereby the largest exhibit of Swedish arts and crafts since 1893 was held in Chicago at the Swedish Club — *Svenska Klubben* — on November 1 to 30, 1912.



C. S. PETERSON,

President of the Peterson Linotype Company, of Chicago. A printer comprehensively progressive.

The exhibit was a most comprehensive one, and assuredly most gratifying to Scandinavian national pride. The illustrations herewith are merely indicative of the thoroughness with which Mr. Peterson's purposes were carried out.

Chicago Old-time Pressmen Dine.

On the evening of December 5 nearly three hundred assembled in the Oriental Hall of the Masonic Temple to commemorate the fourth anniversary of the founding of the Old-Time Printing Pressmen's Association. After a bountiful dinner, which was eaten with gusto, as there was a slight delay in starting, President Garrett Burns introduced Charles Beecher Lahan as toastmaster, the duties of which position he discharged in his usual masterly manner. The Hon. Frank W. Walker, a one-time pressman who is now a leader at the Chicago bar, made the principal address, which was humorous and reminiscent. Father O'Callaghan, one of Chicago's most public-spirited priests, was among the others who spoke. The dining and speaking over, the old folks "visited," while the younger set and a few of the older paid their devoirs to the goddess Terpsichore.

New Chicago Publishing House.

F. G. Browne, for many years head of the publishing interests of A. C. McClurg & Co., has established a publishing house in Chicago in association with Frank L. Howell, who has been connected with McClurg's as a traveling book salesman. The firm name is F. G. Browne & Co., with offices at 1575 Transportation building. A general line of books will be issued, with specialization in popular fiction.

Possibilities of Modern Printing Inks.

The Christmas cover of the *Ladies' Home Journal* is an example of the progress the Eagle Printing Ink Company has made in the printing-ink business. Five years ago it would have been declared impossible to make inks which would produce this cover in wet printing. This cover was printed in four colors on one press once through the press. The *American Sunday Magazine*, twice a month, uses Eagle Quad Inks, printed on four-color presses.

Trucks for Printers' Use.

The George P. Clark Company, Windsor Locks, Connecticut, has been making trucks and casters for many years. Formerly the company issued bound catalogues covering its entire product, but now sends out neatly printed paper-covered bulletins. The last one issued is Bulletin B, which illustrates and describes trucks and casters used in various lines of trade. This booklet is attractively gotten up, being well arranged and nicely printed. It will be sent on request.

Smith & Winchester Manufacturing Company's Catalogue of Paper Cutters.

The Smith & Winchester Manufacturing Company, of South Windham, Connecticut, is one of the oldest established concerns making paper-cutting machines, having purchased the patents and business formerly conducted by Cranston & Jones, established in 1828. The Smith & Winchester Company is sole owner and manufacturer of Cranston's undercut and overcut trimmers. The company also makes die presses, paper-bag machinery, paper machinery, card bevelers and friction clutches. Illustrated catalogue "B" will be forwarded to any one who may apply for it.

Socialist Newspaper Called Organ of Foreign Institution.

Mayor Karb, of Columbus, Ohio, recently vetoed a resolution passed by the city council awardng the contract for city printing to the *Socialist* and *Times* newspapers. In a communication explaining his veto the Mayor said the *Times* was not a representative Democratic organ, and that "The Socialist party is not an American institution, but comes to us from a foreign shore, where government 'by the people' and 'for the people' is unknown, and does not fit into any niche in our republican form of government."

Royal Electrotype Company Insures Employees.

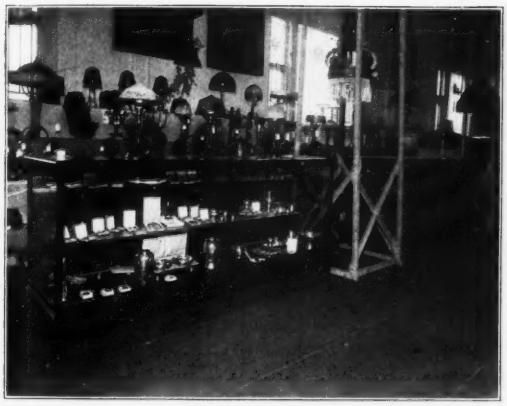
The Royal Electrotype Company, of Philadelphia, Pennsylvania, has put in force a policy of insurance on all of its employees. This policy is a straight life insurance, giving the beneficiary $1,000 upon the death of the

employee. It is a new type of insurance, known as the "Group Insurance," and the policy is issued by the Equitable Life Assurance Society, of New York. The policy is in force individually so long as the employee remains with the company, but automatically ceases should he leave its employ. The cost of the entire insurance is borne by the Royal Electrotype Company. After medical examination of the employees, the insurance people complimented the Royal Company on the personnel of its force, saying it was much above the average.

THE INLAND PRINTER tenders its congratulations to the men employed by this progressive concern, and also compliments the Royal Company on the plan it has selected to render genuine benefit to its employees.













EXHIBITION OF THE ARTS AND CRAFTS OF SWEDEN, PROMOTED BY C. S. PETERSON, AND HELD IN CHICAGO, NOVEMBER 1 TO 30, 1912.

Coated and Gummed Paper on Offset Press.

The Ideal Coated Paper Company, Brookfield, Massachusetts, has issued a peculiarly interesting specimen of four-color work, bearing a testimonial of the Andrew H. Kellogg Company to the effect that the work was produced on that company's offset presses on the Ideal Coated Paper Company's litho coated and gummed papers, and in every process the paper lay perfectly flat and worked like ordinary ungummed paper.

Another Richmond in the Field.

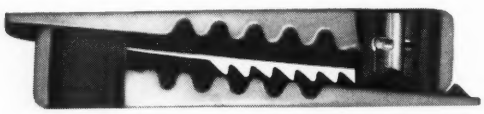
The already richly endowed graphic-arts journalistic field is to have another flower. It will bloom about January 15, 1913, and will be known as *Mechanical Typesetting*. According to the prospectus, our expected contemporary will be issued monthly and be "devoted to the needs of operators, machinists and owners of typesetting and slug-casting machinery." The Mechanical Typesetting Publishing Company, of 219 South Clinton street, Chicago, is the publisher.

Many Rebuilt Machines for Sale.

The business of rebuilding printing machinery of all kinds has taken on considerable importance in recent years. The two-page insert of Rich & McLean, of New York, appearing in this issue of THE INLAND PRINTER, emphasizes the growth of the "rebuilding" industry. Machines for every department of a printing establishment are listed by this firm, including monotypes, linotypes, cylinder presses, platen presses, bookbinders' and electrotypers' machinery, paper-cutters and various other mechanisms used in the production of printed matter. Rich & McLean are leaders in the field of rebuilt machinery, and printers will find interesting figures quoted in their advertisement.

The Neverslip Quoin.

The American Neverslip Quoin Company, 89 Delancey street, New York, manufactures and guarantees a quoin which is said to retain its position under the most trying conditions. The company has named it "Neverslip" because of its principal characteristic. The illustration



"NEVERSLIP" QUOIN.

shows one of these quoins in which a pin is visible. In locking the quoin, after it has been tightened with the key, the pin is moved with the finger. This operation fixes the position of the quoin, and it will never slip during a run on the press nor at any other time until you release the dog by moving the pin with your finger preliminary to unlocking with the key. A free trial of these quoins is offered to printers.

A New Printing Trades Journal.

Announcement is made that in January will appear the initial number of *The Imprint*, an illustrated monthly magazine to be published in London, England. It will be edited by F. Ernest Jackson, J. H. Mason, Edward Johnston and Gerard T. Meynell, assisted by an advisory committee composed of a large number of persons of international reputation. *The Imprint* will be devoted to the printing and allied trades, and will appeal to master printers and workers in every branch. Each department will be edited by a specialist. The subscription price is $3 per annum, post free in the United Kingdom. Those desiring to place subscriptions may communicate with The Inland Printer Company.

William Stetter Appointed Sales Manager for the Robert R. Burrage Glue Specialties.

Robert R. Burrage, 83 Gold street, New York, has appointed William Stetter, an experienced salesman in glue and glue specialties, as sales manager of the Burrage specialties in padding and bookbinders' glues. Mr. Burrage proposes to devote his energies exclusively to the manufacturing end of the business. The arrangement is a good one and indicates the success of high-grade products under the care of a man who is ambitious to make his name continue to endure as a synonym for quality in his particular line.

Process of Papermaking Shown in Moving Pictures.

Moving pictures in this day are not confined to the exploitation of imaginary scenes. W. C. McLaughlin, manager of the Birmingham (Ala.) branch of the Whitaker Paper Company, of Cincinnati, showed this before the Birmingham Ad. Club not long ago. Mr. McLaughlin gave a thoroughly interesting and unique lecture on the manufacture of paper and illustrated his remarks — which detailed the history of papermaking from the time of the Egyptians and Chinese up to the present — with a reel of moving pictures taken inside a large modern paper plant. These pictures showed the process from the entrance of the logs to the shipping of the finished product, and made a big hit with the audience.

Donnelly Would Decrease Waste in G. P. O.

"My four years of experience in the printing of public documents leads me to recommend that a minimum and maximum number for editions be fixed by law and that the power of fixing the edition within these limits be conferred upon one official."

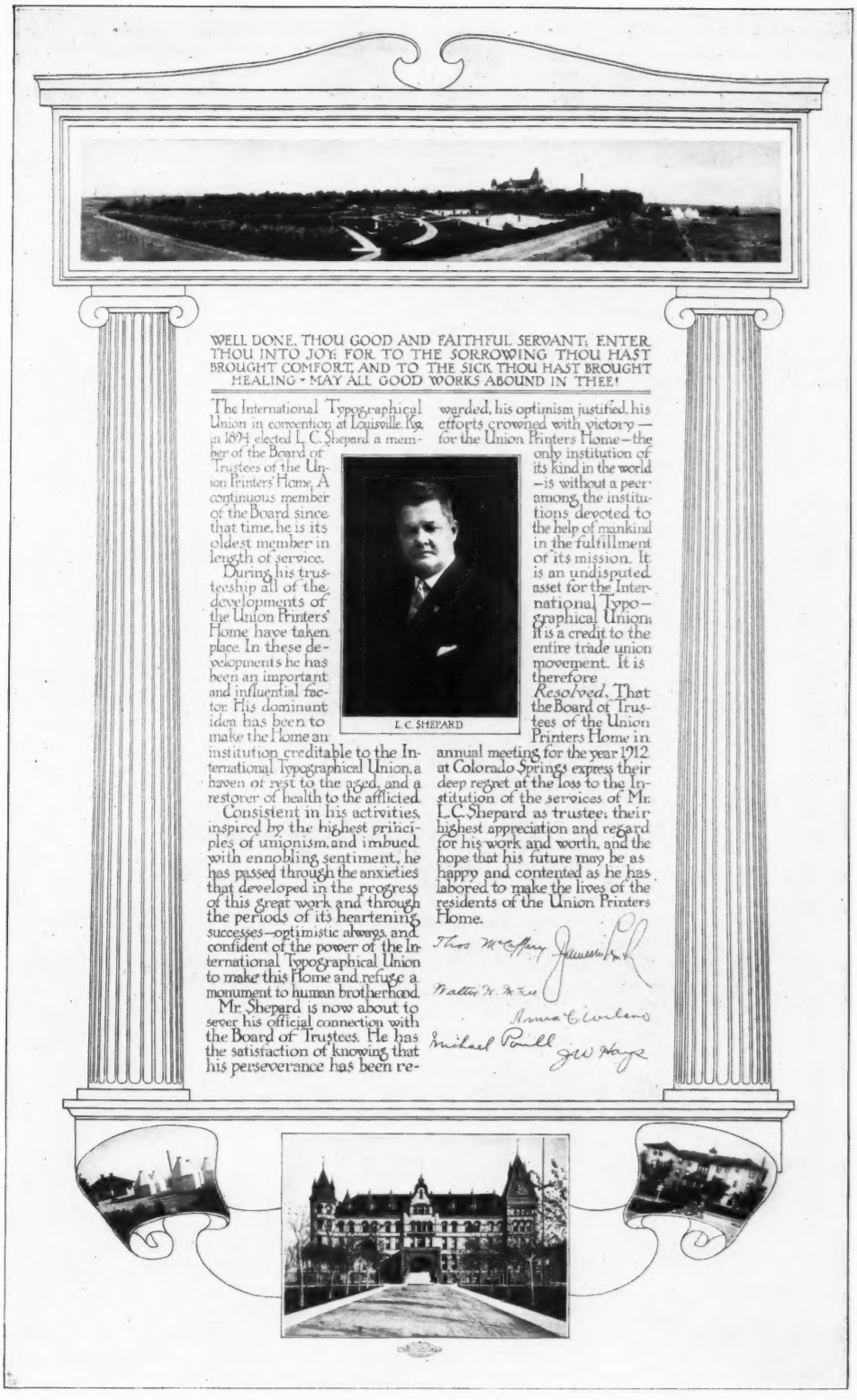
Public Printer Samuel B. Donnelly makes this recommendation in his annual report, made public on the first of December. He also takes issue with the proposed valuation plan for the distribution of public documents now under consideration in Congress, declaring that under it the present loss in unused documents will be offset by increased cost.

No mention is made in the Public Printer's report of the controversy with the general supply committee that led to his declaration recently that the machinery of this big print-shop was being damaged by the use of inferior lubricating oil supplied on the committee's contracts.

Steel Engraved Blanks.

Kihn Brothers, of New York, have placed on the market a very fine line of all-steel engraved stock certificate and bond blanks. These make possible the production of high-class securities embodying the best features of banknote engraving at reasonable cost. They are printed from all-steel engraved plates on Crane's glazed bond paper, and the assortment is large and very exclusive in point of design. Where combination steel engraved and lithographed or combination steel engraved and type printed securities are required, these blanks are incomparable.

The manufacturers claim that their product compares favorably with the very finest output of the banknote companies, and, judging by some examples of their work which we have examined, we believe that their claim is justified. Specimens and prices are offered to the trade, on request.



WELL DONE, THOU GOOD AND FAITHFUL SERVANT; ENTER THOU INTO JOY: FOR TO THE SORROWING THOU HAST BROUGHT COMFORT; AND TO THE SICK THOU HAST BROUGHT HEALING • MAY ALL GOOD WORKS ABOUND IN THEE!

The International Typographical Union in convention at Louisville, Ky., in 1894 elected L. C. Shepard a member of the Board of Trustees of the Union Printers Home. A continuous member of the Board since that time, he is its oldest member in length of service.

During his trusteeship all of the developments of the Union Printers' Home have taken place. In these developments he has been an important and influential factor. His dominant idea has been to make the Home an institution creditable to the International Typographical Union, a haven of rest to the aged, and a restorer of health to the afflicted.

L. C. SHEPARD

Consistent in his activities, inspired by the highest principles of unionism and imbued with ennobling sentiment, he has passed through the anxieties that developed in the progress of this great work and through the periods of its heartening successes—optimistic always, and confident of the power of the International Typographical Union to make this Home and refuge a monument to human brotherhood.

Mr. Shepard is now about to sever his official connection with the Board of Trustees. He has the satisfaction of knowing that his perseverance has been rewarded, his optimism justified, his efforts crowned with victory—for the Union Printers Home—the only institution of its kind in the world—is without a peer among the institutions devoted to the help of mankind in the fulfillment of its mission. It is an undisputed asset for the International Typographical Union; it is a credit to the entire trade union movement. It is therefore

Resolved, That the Board of Trustees of the Union Printers Home in annual meeting for the year 1912 at Colorado Springs express their deep regret at the loss to the Institution of the services of Mr. L. C. Shepard as trustee; their highest appreciation and regard for his work and worth, and the hope that his future may be as happy and contented as he has labored to make the lives of the residents of the Union Printers Home.

Thos McCaffrey James Lynch

Walter N. Trice

Anna E. Lawless

Michael Powell J. W. Hays

HALF-TONE REPRODUCTION OF TESTIMONIAL PRESENTED TO L. C. SHEPARD, GRAND RAPIDS, MICHIGAN, BY HIS ASSOCIATES ON THE BOARD OF TRUSTEES OF THE UNION PRINTERS HOME, COLORADO SPRINGS.

The views of the Home are produced in colors in the original design, the portrait of Mr. Shepard in sepia print. Designed and lettered by F. J. Trezise, Chief Instructor in the I. T. U. Course.

Louis Stein Presented with Loving-cup.

For an industry as young as that of photoengraving, to have passed twenty-five years in the employ of one firm is a record to which few men can lay claim. And to have those twenty-five years of service recognized in a fitting and substantial way is an experience that still fewer men have enjoyed. But this is what happened to Louis Stein, of the Electro-Light Engraving Company, New York, Saturday noon, November 23, when he was presented with a silver loving-cup and a purse of gold pieces by the firm. Mr. Wilson, the president, made the presentation, and in a sincere and earnest manner expressed the pleasure which he and his associate, Mr. Morley, felt in paying tribute to



Loving-cup presented to Louis Stein by the Electro-Light Engraving Company, of New York, in appreciation of his long and faithful service.

Mr. Stein's continuous and devoted service during twenty-five years in their employ. "We hope we have occasion to do this oftener in the future," said Mr. Wilson. Mr. Stein, taken entirely by surprise, naturally overcome by this splendid token of esteem, in accepting the cup and purse, said that spoken words would not adequately express the fulness of his heart. Mr. Morley then said a few words in a heart-to-heart manner, expressing the hope that the pleasant relations between office and shop would continue, and that all hands would realize that their interests were identical.

This is the third employee that has thus been honored by the Electro-Light Engraving Company, others being Enno Ennen and Edward Anderson.

Monotype School at St. Louis.

The Lanston Monotype School at Philadelphia is one of the best-known educational efforts in the printing world. The growth of its business in the West and Middle West has compelled the Lanston Monotype Machine Company to establish a school in that section, and St. Louis has been selected as the place. It will be located at 215 North Tenth street, and conducted in conjunction with the St. Louis Typographical Union.

Like the Philadelphia school, tuition will be free, as the purpose is to furnish an ample supply of high-class operators for employers in the West, and at the same time afford compositors an opportunity to learn the monotype without incurring the expense of a long trip to the East. It is said the success of the venture is assured, as there are a sufficient number of applications on file to strain the capacity of the school for several months. It is expected the opening will occur on or about January 6, and at this writing selections are being made for the first group of students by the directorate, which is composed of the St. Louis representative of the Monotype Company and the president of St. Louis Typographical Union. Full information can be secured by addressing the school at 215 North Tenth street, St. Louis, Missouri.

An Author's Omission.

In the November (1912) issue of THE INLAND PRINTER we reviewed a book entitled "The Electric Motor and Its Practical Operation," by Elmer E. Burns, in which a list of printing-presses and machines was given, with the horse-power required for each. The Challenge Machinery Company, Grand Haven, Michigan, has called our attention to the fact that the well-known presses and paper-cutters made by that concern were omitted from the list, and for the information of our readers we are pleased to give below the names of these machines, with the horse-power required for the operation of each:

	H. P. Required
25 by 33 Stonemetz two-revolution cylinder press	1½
26 by 38 Stonemetz two-revolution cylinder press	1½
29 by 42 Stonemetz two-revolution cylinder press	2
24 by 32½ Diamond cylinder press	1¼
Advance power cutters, 30 and 33 inch	2
Diamond power cutters, 30 and 32 inch	2
Challenge power cutter, 36-inch	2½

Bidding for Public Printing.

Between vague specifications and reckless or unintelligent bidding, the letting of public-printing contracts is beginning to reach the ridiculous stage. As one illustration of this fact — and there are many others — the following editorial is taken from the Springfield (Ill.) *News:*

Bids, as they were submitted to the State Contract Committee for the state printing, may be perfectly clear and easily understood to the members of that commission, but to the laymen they are an enigma, impossible of solution.

Bids for printing what is known as "second-class matter" ranged from $66,965 to $127,076. On one specification under second-class matter the bids range from $901.68 to $25,247.

Here are two printing concerns, figuring on what is presumed to be the same specifications, the bid of one is less than $1,000 and the bid of the other exceeds $25,000.

On the total amount of printing the second-class matter the lowest bid is practically one-half that of the highest bid.

From the bids submitted it must be concluded that the specifications were very vague, or else some of the bidders were very reckless.

Perhaps after the matter has been referred to the printer expert and he makes his report to the commission, what at the present time seems inexplicable will be satisfactorily explained.

Capital Uselessly Invested.

In good business practice it is as much an error to equip a plant with machinery that costs more than is necessary to do your work right at a minimum cost than it is to have inadequate machinery and material.

A great variety of printing, such as show and poster work, street-car cards, hangers, heavy card stock, country newspapers, and blank-books as well as bookwork, catalogues and advertising folders, not requiring more than two rollers properly to cover the form, can be done more profitably on a single than on a two-revolution press.

Therefore, if your work can be handled profitably on a Cottrell Single-revolution Press, why invest in a two-revolution, costing from $1,000 to $1,500 more? Certainly a high premium to pay for a machine which does not meet the particular requirements any better than the cheaper

machine. Such an expenditure is money foolishly spent because, by so doing, capital is tied up uselessly when it should be earning a profit in useful labor-saving material and tools, and there are few plants that do not require such material. Perhaps the booklet "Cottrell Single-revolution Presses" would interest you. If you would like to receive one, the Keystone Type Foundry, general selling agents for Cottrell presses, will be pleased to mail you a copy. It contains some facts about single-revolution presses not generally known. Address Keystone houses in Philadelphia, New York, Chicago, Detroit, Atlanta and San Francisco.



"THE CALL OF THE WILD."

Title furnished by R. M. Pfizenmayer, 152 N. Fifth street, Philadelphia.

Contest for the most acceptable title for this illustration was announced in the October and November issues, the result to have been published in the December issue, but inadvertently omitted. Two hundred and fifteen titles were submitted. Mr. Pfizenmayer's suggestion has been considered the most acceptable on account of its brevity and comprehensiveness, and the year's subscription to THE INLAND PRINTER has been awarded to him.

Suit of New Era Press Against Casimir von Philp Company Settled Out of Court.

The suit in which the New Era Machinery Company, the Machine Sales Company and the Regina Company were complainants and the Casimir von Philp Company and Casimir von Philp were the defendants has been amicably settled out of court. Under the terms of the agreement the Regina Company becomes the sole licensee under the combined patents owned by the New Era Machinery Company, the Casimir von Philp Company, Casimir von Philp and Bertil von Philp, and will as such sole licensee manufacture and sell the press. The Casimir von Philp Company, Casimir von Philp and Bertil von Philp agree to retire from the printing-press business, leaving the field to the Regina Company alone. Under this arrangement the Regina Company will manufacture the Multicolor presses, together with the various additional attachments for performing special operations which both of these presses contain. This press and the devices are covered by numerous patents besides additional applications pending on various improvements.

Contract-breaking Stereotypers Ousted.

At a meeting of the Allied Printing Trades Council of Chicago last month, delegates from Stereotypers' Union No. 4, whose members violated a contract to go on sympathetic strike with newspaper pressmen, were ousted and the new local — No. 114 — was admitted as the bona fide local organization of stereotypers. This action was taken in accordance with the decision of John Mitchell, vice-president of the American Federation of Labor, to whom the matter had been referred for adjustment, and was unanimous. It is stated that the downfall of Stereotypers' Union No. 4 is directly attributable to the reckless leadership of L. P. Straube, who, it is alleged, as president of the union, not only urged the breaking of contracts but withheld from members of the union official orders from the international officers during the first days of the late newspaper strike.

Officers of the new union say that Straube will not be permitted to join the organization without the consent of the International Executive Board.

Pays Respect to Memory of Late President.

For the first time since it was installed the whistle upon the factory of the F. Wesel Manufacturing Company was silent at the noon hour on December 6. As a mark of respect to the late president of the company the many workers in the big shops were quietly dismissed, and not a wheel turned during the afternoon. Services were held at 78 Hicks street, Brooklyn, Mr. Wesel's home, at 2 P.M., and a number of the older employees paid their last tribute to the man whose energy and ability had guided them through years of successful effort.

The sadness of the event was deepened by the fact that memorial services for the late head of the company were combined with funeral services for his wife, who passed away on December 4, only a few hours after reaching home from the trip abroad which had been so tragically terminated by her husband's death and her own resulting illness.

During the interment of Mr. Wesel's remains on December 7 the machinery of the factory was stopped at 3:15 P.M. for fifteen minutes while the ashes were placed for final repose.

Hamilton's All-steel Patent Cutting Stick.

The Hamilton Manufacturing Company has just obtained letters-patent covering an improved all-steel patent cutting stick, which overcomes all the objectionable features found in connection with the old-style wooden patent



End view of Hamilton's All-steel Patent Cutting Stick, set in the machine.

cutting stick with which printers throughout the world are familiar. We show here illustrations of the new stick. There are no wooden parts to break. There is no turned steel on the end to interfere with full-length cut. It is not necessary to remove the body piece from the groove in the



Hamilton's All-steel Patent Cutting Stick.

machine bed when renewing the auxiliary cutting strip. A close fit of the main body piece in the groove in the machine bed is not necessary. A series of bolts, the heads of which when turned outward, engaging with the walls of the machine-bed groove, clamp the body piece in the groove as well as firmly secure the auxiliary cutting strip "G" in the main body piece, at one operation. If the main body piece is not exactly the correct size to fit the groove in the bed and is a little smaller, sheets of rubber or soft paper can be used to raise it to a level of the machine bed, and this packing is a positive advantage, acting as a cushion in the cutting operation.

The new stick is perfectly simple and perfectly practical, and is giving great satisfaction wherever installed.

An innovation in connection with the use of the all-steel patent stick is an all-metal auxiliary cutting strip which the Hamilton Company is just putting on the market. This does away with wood entirely in connection with the cutting machine. The metal strips last longer than wood and give a cleaner and sharper cut to the bottom sheets. Prices for these auxiliary cutting strips in the soft white metal can be obtained from the Hamilton Company or from any dealer in printers' supplies. They will fit any patent cutting stick ever made by the Hamilton Manufacturing Company, and it will only be necessary to give the length required. It is presumed that the introduction of this new all-steel cutting stick and metal auxiliary strip will revolutionize the cutting of paper on machines so far as the wood auxiliary parts are concerned.

State Printer Warns Incompetents.

State Printer Richardson, of California, has been endeavoring to put the state printery on the same footing as privately owned establishments, so far as efficiency in the workrooms is concerned. Expecting to employ an extra force of printers during the winter to take care of the legislative session, the State Printer issued a warning statement, which in part is as follows:

"The state printing-office is no longer a refuge for the derelicts of the printing crafts. I am giving this timely notice that the standard during the legislative session will not be lowered. Printers will have to do their work well in order to hold positions. Those who are not found competent will be dropped at once."

Mr. Richardson will probably find it difficult to secure competent printers for temporary employment. It is the experience of commercial printers that where an extraordinary force is to be employed for a short period it is necessary to accept many compositors who are, to say the least, dangerously near the "blacksmith" line. However, the State Printer is to be commended for his efforts to weed out the incompetents.

Secures Rights to Sell Hake's Gripper in Chicago.

The Champlin Manufacturing & Sales Company, 343 South Dearborn street, Chicago, Illinois, has recently acquired the full rights of the Chicago territory for Hake's Gripper, manufactured by the American Printers' Appliance Company, of Milwaukee, Wisconsin. This gripper is said to have solved the vexing problem of preventing blurring and slurring in platen presswork, and is especially valuable when printing envelopes or other "wind-bags" or uneven stock.

THE SCOTCH TEETOTALER.

The temperance reformer was justly proud of having converted the biggest drunkard in a little Scotch town, and induced him — he was the local gravedigger — to get on the platform and spout his experiences.

"E'y friends," he said, "I never, never thocht to stand upon this platform with the provost on one side of me and the toon clerk on th' ither side of me. I never thocht to tell ye that for a whole month I haven't touched a drap of anything. I've saved enough to buy me a braw oak coffin wi' brass handles and brass nails — and if I'm a teetotaler for anither month I shall be wantin' it!" — *Newark Star*

"B. L. T." PICKUPS.

ORTIE M'MANIGAL PLEASE WRITE.

Dynamiting done, also butchering. L. Watkins.— *Canton (Pa.) World.*

HER REGULAR FRIENDS.

Miss Mmy Draggs visited at Lancaster over Sunday with her regular friends.— *Dubuque Times-Journal.*

WE DON'T QUITE GATHER YOU.

Notices to be inserted in this issue must be received at the office not later than the 2d Monday of the following month.— *Chicago Hebrew Institute Observer.*

THE VERSATILE MRS. MURPHY.

I would like a position caring for the sick; confinement a specialty, and getting up dinner parties. Mrs. D. J. Murphy, 169 Murray street, Binghamton.— *Binghamton Press.*

WHY NOT HUNT FOR THE LADY?

Lost — Closed face lady's gold watch between U Hall and Cor. Wells and Prospect. Reward.— *Michigan Daily.*

WHO, INDEED?

As yet I have seen no report of the corn crop. Morris Brown on the W. Fisher farm harvested about 3000000000000000000 ETAO SHRDL CMFW bushels from 25 acres. Who has done better?— *Galesburg (Mich.) Argus.*

OLD BUT GOOD.

In the present high cost of living, thanks are due the Corydon Republican for this helpful receipt: "To keep aunts away from the refrigerator, tie woolen string around each leg saturated with turpentine."

SOME LIKE 'EM SOFT BOILED.

Candy Maker — Particularly anxious for the services of an expert hard boiled candy maker.— *Chicago Tribune.*

CONSIDERABLE FALL.

Mrs. Jason Cole, mother of Mrs. Lester Earnist, South High street, fell eight feet off a cellar stairway landing at the home of her daughter.— *Freeport Standard.*

THE INSPIRED COMPOSITOR.

A great big loving and loveable man will retire from the presidency and carry with him the respect and affection of 90,000 of his fellow citizens.— *Memphis News-Scimitar.*

A FANCY CHANGE FOR MARY.

Miss Mary Keenan, teacher in District No. 29, spent Thursday night with Lloyd and Vesper George. She lives back on the prairie and enjoyed herself very much strolling around the creek in the evening.—*York (Neb.) Republican.*

PERHAPS TO GET UNDER COVER.

She was dressed in her usual uniform — a battered old beaver hat and a new, shiny book — and she seemed in a great hurry.— *Saturday Evening Post.*

SIGNS OF THE TIMES.

In Baltimore: "Permanent and Transient meals." In the Hotel Edward: "Stenographer's hours 9 to 12 A.M.; 2 to 5 P.M.; evenings by appointment." On a bottle of olives: "Keep this bottle in a cool place. Rinse with cold water and serve with cracked ice." In Cincinnati: "Mehas Candy — Mehas Ice Cream Soda."

A BRAND FROM THE BURNING.

Lincoln McConnell is scheduled to appear for an address at the College auditorium to-morrow night. Mr. McConnell once was a policeman in Atlanta, but was converted to Christianity.— *Monmouth Atlas.*

YOU BET HE WILL.

If you have money, lands or estates due you anywhere, write to L. Fulton, Attorney, Denton, Texas, and he will get it.— *Texas Stockman and Farmer.*

THOSE CARELESS DELIVERY PEOPLE.

Born to Mr. and Mrs. Arthur Zimmerman, No. 1507 Erie avenue, a daughter, instead of to Mr. and Mrs. Walter Zimmerman.— *Sheboygan Journal.*

WHY PAY A PUZZLE EDITOR $100 A WEEK?

Personal —After December 3, 1912, I will not be responsible for any debts contracted only by myself. John W. Wilmer.— *Chicago Tribune.*

WHO WOULDN'T BE A MISSIONARY?

For every missionary sent abroad last year, Christian America sent 1,495 gallons of liquor. What a record! — *Report of an Evangelist's Sermon in the Charleston (Ill.) Courier.*

THE SECOND POST.

"Dear Sirs: I dont think I ow you aney cards My Little Boy Clarence & I have sent you 8 Subscribers this winter and myne he told you not to send the cards and you did not I get your Papers & allso the samples you sent whare the trouble is you have to many naimes for won Person My name is S. A. Hell and the Boys name is Clarence Hell. You write them Hill there is no Hills here, the Mail Man says everything that looks like Hell he brings it out here.— *Received by a farm paper.*

THANKS. WE WON'T.

The next dance at Krause's hall will be given Saturday evening. This will probably be the last dance of the season and a large crowd is expected. Don't fail to miss it if you are looking for a good time.— *Burlington (Wis.) Standard-Democrat.*

SLIPPED ON A CAKE OF SOAP.

On last Tuesday evening a crowd of Summerfield's young people gathered at the home of Mrs. Nathan Mayo, and at 8:30 made a dash for Mrs. Rickston's home, where Miss Jennie Wilder is visiting. As she was not expecting any one, Miss Jennie was really surprised, but soon appeared very neatly attired.— *Ocala (Fla.) Banner.*

NOT KNOCKING THE AD. FRATERNITY.

Man — Young, capable of writing strong punch-up letters; must be willing to work hard; this is no advertising man position.— *The W. G. N.*

— *Line-o'-Type or Two, Chicago Tribune.*

UP-TO-DATE.

"Are you interested in contemporary history?"

"Not much. I am more interested in what is going on now." — *Baltimore American.*

AN INSTINCTIVE SELECTION.

The fellow who always urges "let's have another round" invariably goes to the fellow who says "Can't; got to hurry home to the kids," when he wants to borrow money.— *Exchange.*

BOOK REVIEW.

For Students in Journalism.

"Essentials in Journalism," a Manual in Newspaper-making for College Classes; by H. F. Harrington, director of courses in journalism, Ohio State University, and T. T. Frankenberg, staff *Ohio State Journal.* Printed on coated paper with illustrations in half-tone; 300 pages; bound in brown buckram, stamped in dark brown and gold; Boston: Ginn & Co., publishers. Each phase of journalistic activity is taken up progressively in chapters dealing with journalistic style, words and phrases, the structure of a news story, gathering news, types of news stories, the reporter, the city editor, other desk positions, interviews, dramatic criticism and other criticism; editorials, paragraphs and bureaus; head writing and make-up; getting the paper printed; the American newspaper; country journalism. A copious appendix dilates on journalistic style, words and phrases, the structure of a news story, skeletons of news stories, suggestions for feature and news stories, general instructions to reporters and copy-readers. A well-arranged index and a number of exhibits of front pages of great newspapers complete the work. Price $1.75. May be obtained through The Inland Printer Company, Chicago.

"Newspaper Reporting and Correspondence," a Manual for Reporters, Correspondents and Students of Newspaper Writing; by Grant Milnor Hyde, M. A., instructor in journalism in the University of Wisconsin. Printed in long primer type on toned paper; 348 pages; bound in crimson, ribbed buckram, stamped in gold. The author "offers the book as the result of personal newspaper experience and of his work as instructor in classes in newspaper writing." The chapters include gathering the news, news values, newspaper terms, the news story form, the simple fire story, the feature fire story, faults in news stories, other news stories, follow-up and re-write stories, reports of speeches, interviews, court reporting, social news and obituaries, sporting news, human-interest stories, dramatic reporting, style-book. To this comprehensive subject list is added appendices giving suggestions for study and examples of news stories to be corrected. A valuable feature is a complete index. Price $1.75. The Inland Printer Company, Chicago.

Writing-book Printed in Colors.

A new writing-book for schools, published by B. D. Berry & Co., Chicago, is an exceptionally interesting piece of work. It contains twenty-six full-page illustrations by Frederick Richardson, and is gotten up in an exceptionally attractive manner, being printed in colors.

A $100,000 FIND.

Book stock worth something like $1,000 a pound is lying in the warehouse of Edward D. Hemingway, now trading as William Hemingway, and soon to be incorporated as the Edward D. Hemingway Paper Stock Company, of Philadelphia, Pennsylvania. But it will not be sold as paper stock, for stamp collectors are going crazy over what they pronounce the greatest find of rare stamps in the history of the United States. And Mr. Hemingway is negotiating for the sale of the "junk" at something like $100,000.

The great find was telegraphed on December 6 to the four corners of the world where stamp enthusiasts gather. Mr. Hemingway is least excited of all and is decided to dispose of the whole lot at bargain prices as a job rather than be pestered by disposing of them piecemeal, even though he had just received $2,500 for one of the rarest individual stamps.

And yet there are those who declare at every gathering of the mill men that there is no profit in the paper-stock business.

There is no more widely known dealer in stock than Mr. Hemingway. He has certain business policies which are respected by every mill in the country. He also has his hobby — life in the open air, as will be recalled from these columns.

Recently he submitted a bid to a certain financial institution to clear its vaults of old book-stock. He was awarded the lot. Then he left for the South, turning over the matter to his manager, Frank D'Miller.

While in New Orleans Mr. D'Miller wrote him of the find of rare stamps, incidentally mentioning the fact that they were of the Saint Louis "bear" issue of the early forties, and that a stamp-collector had placed the value of $2,500 on one stamp out of the one hundred-odd which were in the collection. Mr. Hemingway merely wrote back, "Lock them up in the safe."

There they reposed. Then Mr. Hemingway went off to Canada, read up stamp-collecting literature, and recently on returning to the city got busy, not with the mill men but with philatelists. He has received something like $10,000 for a few of the stamps, but he has decided to dispose of the remainder in bulk, and two syndicates are outbidding each other for them at a price somewhat in excess of $100,000.

Incidentally Mr. Hemingway is nursing two broken ribs sustained by a fall from a chair while in his camp in Maine.— *Paper Trade Journal.*

AS TO "FILLERS" AND PROFITS.

In the *Saturday Evening Post,* of December 14, 1912, is printed an article by Forest E. Crissey, in the main an interview with Edwin R. Wright, president of the Illinois Federation of Labor, on the topic of public-school education. There can be little question of the correctness of his position in the matter of the high cost of schoolbooks in the United States as contrasted with Canada; nor will there be much dissent in the main as to the reasons given for this cost. Mr. Wright is quoted as saying:

> What I found was this: the publisher made a profit on these four-cent primers and all the labor involved received a maximum wage at that! In other words, he did not make his profit by taking it out of the men who did the actual work of producing the book. How did he turn out the books at so low a cost to the parents and still keep the account on the profit side of the ledger? First, he had a sure sale — to all practical purposes, a certified sale. Second, he had practically no selling expenses — no "entertainment expenses"; no devious costs for "lining up" a board of award or a bunch of school trustees. Third, he manufactured in large quantities, which enabled him to get the cost of his materials down to rock bottom. Fourth, he used this work as a "filler" to keep his force and his machinery in operation during periods of slackness, when there was a lack of work yielding a larger margin of profit. The overhead expenses, the fixed charges of all sorts in that printing-shop, were, of course, the same in the slack season, when a part of his force was idle, as in the busy season. Therefore, if he could keep the wheels turning and the hands all busy when slack times were on and make a profit of only five per cent on the operation, the gain was really much greater than that, because of the equalization of the fixed charges.

Printer-employers will be interested in Mr. Wright's tacit approval of the "filler" as a means of reducing the charge for printing; and a like approval of the fact that on a very large and important contract the employer should be satisfied with a profit of "five per cent."

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 50. JANUARY, 1913. No. 4.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
POLGAR JENO, Rakociut 69, Budapest VIII, Austria.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING —A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ACCOUNTING SYSTEM FOR PRINTERS —A book for the printer with a cost system, or intending to install one; investment and expense accounts arranged accordingly. Labor-saving short cuts shown. $2.50 postpaid. WALTER JOBSON, 643 Hill st., Louisville, Ky.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

ADDRESS WANTED.

FRED GOGA left Cleveland home May 23 without warning or cause; spent next few days working in Akron; age 18, 5 ft. 10 in. tall, weighs 130 pounds, untalkative, dark shade blond hair, four fingers on left hand knotted by break, facial expression sad and diligent; has no bad habits, plays violin; spent one summer in Germany; is ⅔ typesetter and pressfeeder; born and raised in Cleveland; his mother is heartbroken and now on her deathbed; his restitution or information of whereabouts will be well rewarded; doctors recommend his immediate return; expense no object; telegram information to MRS. GOGA, 3686 East 49th st., Cleveland, Ohio.

BUSINESS OPPORTUNITIES.

FOR SALE — On account of other business interests will sell my printing plant and will offer to practical man at a bargain; office is most complete job office in city of 32,000 population, and is doing the finer class of work, such as bank and society printing, net receipts about $9,000 a year, which can easily be increased; 1 14½ by 22½ jobber, 1 10 by 15 jobber, 1 8 by 12 jobber, all Gordons; 1 Tatum punching machine and punches, 1 wire-stitching machine, 1 20-in. perforating machine, 28-in. paper-cutter, 3 h.-p. electric motor, 265 fonts latest type in steel-run cabinets, stones, drying racks, roll-top desk, show-cases, counter, 1 typewriter, leads, slugs and everything for a complete office; office established 15 years, but machinery is new in the last 3 years; $3,500 fire insurance; price, $4,000, clear of debt, and would sell half-interest for $2,000. Address STOCKTON PRINTING CO., Stockton, Cal.

OFFICIAL NOTICE: In compliance with Section 30, Constitution and Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1913, are invited. Specifications and conditions will be furnished on application to J. C. Root, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1913 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. J. C. ROOT, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

ASTRA ESTABLISHMENTS.—Importation-exportation, 182 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE

Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

FOR SALE — Job printing business in Edmonton; fastest opening city in Canada; population nearing sixty thousand; more work offering than plant can handle; live Master Printers' Association assures good prices; owners retiring; small payment handles. Address DRAWER 276, Edmonton, Alberta.

PRINTING BUSINESS FOR SALE in Seattle, consisting of cylinder press, 3 jobbers, cutter, punching machine, power stitcher, perforating machine, good line type, price $4,500, half cash, half easy payments; splendid location and connection; good reasons for selling. P. O. BOX 85, Seattle, Wash.

EXCEPTIONAL OPPORTUNITY for experienced and ambitious salesman in the printing-ink business to acquire partnership in a small concern with excellent prospects; energetic man with western trade preferred; state references. A 110.

FOR SALE — Small newspaper in rapidly growing Washington town; $900; part cash; brings in $100 or more per month and growing all the time. A 134.

JOB-PRINTING PLANT, finely equipped, good opening, easy terms, must sell. Address 407 FOSTER BLDG., Denver, Colo.

FOR SALE — A thoroughly organized and money-making printing business in Texas. M 928.

ENGRAVING METHODS.

MAKE YOUR OWN CUTS—By my photoengraving process any printer can automatically copy pictures from newspapers, drawings, catalogues, and make zinc printing-plates; purely mechanical, no drawing; complete working instructions, $1. H. CANFIELD, 437 East Woodlawn, Germantown, Philadelphia.

ANYBODY CAN MAKE GOOD CUTS, on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — Rebuilt machinery with absolute guarantee: 29 by 42 Whitlock, four-roller, printed-side-up delivery; 23 by 28 Pony Campbell, front-fly delivery, two-revolution presses; 20 by 30 Gally Cutter and Creaser; 15 by 21 Golding Jobber, with improvements; 14 by 22, Gally, long bar throw-off; 14 by 20 Peerless, late style; Embosser, by Sheridan, head 15½ by 18, four-rod. Paper-cutters: 28-in. Acme, self-clamp; 32-in. Acme, self-clamp; 36-in. Sheridan "Ideal"; 38-in. Acme, self-clamp; 30-in. Stimpson Perforator. Send for complete illustrated list. PRESTON, 167 East Oliver st., Boston, Mass.

KIDDER PRESSES.

One 12 by 26 2-color roll feed, bed and platen press;
One 12 by 16 2-color Perfecting roll feed, bed and platen press.
FIRST-CLASS CONDITION; GREAT BARGAINS.
Address GIBBS-BROWER COMPANY, 261 Broadway, New York.

LINOTYPE — Canadian Model No. 3 with extra magazine, two molds, four fonts of two-letter matrices and extra sorts. MONOLINE — equipped with two molds, one font matrices, very late model, good condition. IMPERIAL PUBLISHING CO., Ltd., Halifax, N. S., Canada.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — One No. 4 Miehle press, size 29 by 42, with Dexter feeder and electric motors and control; also one 44-in. Seybold cutter. H. H. WILCOX, Newtonville, Mass.

LINO-TYPEWRITER — The typewriter with the linotype keyboard; sold on easy terms; write for special introductory price. BUCKNER LINO-TYPEWRITER CO., Berkeley, Cal.

FOR SALE — One Model No. 4 Linotype, No. 11237, complete with motor, Rogers attachment and mold; also three fonts of matrices. JACKSON & BELL, Wilmington, N. C.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

FOR SALE — 1 John Thomson Eccentric Embosser, size 12½ by 18½; has been used very little. Apply FRANK NOSSEL, 38 Park Row, New York.

FOR SALE — Eight thousand 10-ply "B" blank white sheets twenty-five inches square. WESTERN BOILER PIPE COMPANY, Monmouth, Ill.

FOR SALE CHEAP — Sheridan Perfect Gem 30-in. cutter. H. LANDAUER & CO., 8th floor, 125 S. Market st., Chicago.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

HELP WANTED.

Bookbinders.

WANTED — At once, experienced foreman for bookbindery in the Middle West; must be a thorough executive and understand the operation and direction of bindery machinery; wages $30 a week to begin; send references with answer. A 102.

WANTED — Bindery foreman in one of the largest plants in the Northwest; man acquainted with all kinds of work — pamphlet, ruling, blank-book, leather and cloth work; a fine permanent position for the right man. A 124.

BOOKBINDER — Capable of foremanship in job blank-book bindery employing about 7 men and boys and 18 girls, and operating usual pamphlet machinery. S. A. STEWART CO., 341 6th av., Pittsburgh, Pa.

Compositors.

WANTED — First-class all-around compositor for medium-sized plant in middle western city of 100,000 handling good grade of commercial and catalogue work; union, married, tasty, capable of handling copy intelligently, and a worker; steady; give particulars and salary wanted. A 107.

WANTED — Compositor having original ideas, and skill to express them in type; union. BOX 678, Troy, N. Y.

Foremen.

POSITION OPEN —As advertising manager and manager printing department for one of the largest distilling and wholesaling houses; a big opportunity for the right man if he is willing to work hard and systematically; considerable work and correspondence must be done, laying-out and originating mail order and other selling printed matter; the entire output of a large print-shop is thus utilized, and we want the best talent; young man preferred. A 114.

MANAGER of job-printing department wanted; a situation is open with a large periodical publishing house for an experienced man to take charge of its job printing; this demands accurate knowledge of paper stocks, printing and folding processes and the ability to handle large and complicated runs; write, stating age, references and experience, A 686.

Papermaker.

WANTED — Experienced papermaker as inspector of paper in Chicago printing plant; give age and experience. ROOM 911, 30 N. Dearborn st., Chicago.

Pressmen.

WANTED — Pressroom foreman, by a large printing house in Central West; the applicant must be a man who has a thorough knowledge of presswork, a good manager of men, who knows how to turn out quality work and who knows how to get work through a pressroom with the smallest amount of lost time; we do large catalogue and publication work of the best quality; permanent position with good salary to the right man. A 116.

WANTED — Pressman who has worked on Kidder and other automatic presses in ticket-printing office; steady position to the right man. Address, stating experience and wages wanted, DILLINGHAM PRINTING CO., Bairdstown, Los Angeles Co., California.

WETTER
IN A CLASS BY ITSELF
NUMBERING MACHINES
SOLD AT RIGHT PRICES
All Type Founders and Dealers
Wetter Numbering Machine Company
335 Classon Avenue, Brooklyn, New York, U. S. A.

WANTED — Assistant Harris pressman, experienced on 15 by 18 two-color automatic; no other need apply; steady work day or night. M. M. ROTHSCHILD, INC., 711 S. Dearborn st., Chicago, Ill.

Salesmen.

WANTED — One of the leading printing-ink makers with a Chicago branch desires an experienced salesman commanding a good following for the city of Chicago; only one with a good trade is desired; this may include the management of the office; address, with full particulars, A 106.

SALESMAN wanted to represent us in Chicago territory, and to take charge of our Chicago office; only reliable live men with a successful selling record in our line, and a good acquaintance with the printing-press trade need apply; state fully particulars, age and salary. WALTER SCOTT & CO., Plainfield, N. J.

WANTED —A high-grade printing salesman who can write copy, design what a customer wants and sell it to him; we operate the U. T. A. Cost System; give references from one or more employers. BOX 21, Uptown Postoffice, Pittsburgh, Pa.

HELP WANTED — Good side line, for live salesmen visiting printers in all parts of the United States and Canada. DE BOISE BRESNAN CO., INC., 23 Park Row, New York.

SALESMAN WANTED for Printers' Supply House to travel in Wisconsin: experienced man preferred. A 117.

SALESMAN to represent printing-ink house in Chicago. N 94.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

MISCELLANEOUS.

ELECTRICITY REMOVED FROM PAPER — Electrified paper handled on presses without the slightest difficulty by use of my Electric Annihilator; can attach to any cylinder press in 3 minutes; if interested write for price. BENFORD CO., Shenandoah, Iowa.

SITUATIONS WANTED.

Artists.

SITUATION WANTED by artist with printing or engraving house or will take charge of department; does designing of catalogues, booklets, photo-retouching and mechanical work; must be in Chicago. M 777.

Bookbinders.

BINDERY SUPERINTENDENT or working foreman of 20 years' experience wishes position; can do marbling. JOHN STUART, Edgewood, White Plains, N. Y.

POSITION WANTED by first-class blank-book forwarder; Western State preferred; 10 years' experience. CHAS. OPEL, 270 Clark av., Freeport, Ill.

SITUATION WANTED as bindery foreman; twenty years' experience; all kinds of work; want to locate in Chicago. N 96.

BOOKBINDER — All-around man wants position; finisher, stamper, forwarder, ruler; West preferred. A 715.

Compositor.

COMPOSITOR — 23 years old, union, now on weekly newspaper, desires position with opportunity on linotype; full particulars first letter. A 121.

Foremen.

AN ALL-AROUND PRINTER, successful as manager, superintendent and estimator, wants position as above with some good firm doing good work in the Middle West or West, after January 1, 1913; married, sober and industrious; A-1 references; please state conditions in full and salary in first letter. Address A. R., 132 Myrtle st., Boston, Mass. Suite 1.

FACTORY MANAGER, for 5 years, connected with one of Chicago's largest and best-known printing houses, desires new connection January 1; practical, and has an exceptional knowledge of the various branches of the business, art, engraving, composition, presswork, binding, etc.; has been able to show big results in making departments pay. A 123.

SITUATION WANTED by a man whose knowledge and experience exceptionally fit him as manager of modern printing plant; has had 11 years' experience in printing business and 3 years' experience installing cost and accounting systems in the plants of printers and allied lines; best of references; salary $60 per week. A 792.

WANTED — Supervisory position, practical, all-around man, thoroughly familiar with all branches of trade, close buyer paper stock and materials, capable estimator, executive ability, shop, office, and soliciting experience, fine references, now in the East, prefer West. A 983.

WANTED — Position, as foreman or manager of print-shop in town of 5,000 to 10,000. Address P. J. O'ROURKE, 329 11th st., Toledo, Ohio.

WANTED — Position as superintendent of large printing plant; am good estimator and organizer, and able to handle force to get results. A 126.

WORKING FOREMAN, experienced in laying out copy and producing results, desires foremanship with progressive firm. A 947.

SITUATION WANTED as manager, superintendent or foreman of offset department. N 95.

Pressmen.

WANTED position as pressman; Gordon experience 12 years, will feed, steady position; salary $15. J. B., 37 Boyd ave., Jersey City.

Proofreaders.

PROOFREADER (nonunion), first-class experience, seeks position in medium-sized shop; Middle West preferred; state salary. A 112.

PROOFREADER, very highest quality in every line; only large progressive firms. N 66.

Salesmen.

SALES MANAGER — Am seeking a change January 1, and am desirous of connecting with progressive house doing high-grade work who will offer a future to a man with experience and ability to do things; am a practical printer, having worked at all branches of the business; put in 10 years on the road in the Central and Eastern States, handling high-grade catalogue work complete. A 133.

SALESMAN, experienced in printing and bookbinding machinery, wants to connect with some manufacturer of labor-saving automatic rotary offset or cylinder presses or bookbinders' machinery; want Chicago territory. N 93.

SALESMAN wants situation with large printing, lithograph, offset or bookbinding plant; 20 years' experience. Chicago territory. N 97.

SALESMAN wants position with wholesale paper house in Chicago; experienced in bonds, flats, book, covers and cardboard. N 98.

WANTED TO PURCHASE.

MONOTYPE OUTFIT WANTED — Two casters, 1 job caster, 2 keyboards, also job mats, molds, air compressor, etc.; can wait until January 15, 1913, for delivery; spot cash for any of above. A 119.

WILL PAY CASH for 1 or 2 modern Autopresses; quick action desired. A 120.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-13

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-13

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-13

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 3-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-13

F. WESEL MFG. CO., Brooklyn, N. Y., machinery and supplies for every detail of the trade; New York salesroom, 10 Spruce st.; Chicago office, 431 S. Dearborn st. 3-13

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-13

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-13

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c; 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-13

Grinders and Cutting-room Specialties.

WE SELL to printers, lithographers and related trades and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutter knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-13

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-13

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 5-13

Hot Die Embossing.

STEARNS, HOWARD & CAMPBELL, 557 W. Monroe st., Chicago. Catalogue covers, labels, show-cards, etc.; engravers and die sinkers.

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st. Chicago. 3-13

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Credit Books, Reports, Collections. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-13

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-13

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-13

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario — Cutters exclusively. 4-13

Photoengravers.

BLOMGREN BROTHERS & CO., 612 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-13

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-13

F. WESEL MFG. CO., New York and Brooklyn. Chicago office, 431 S. Dearborn st. "WESEL QUALITY." 3-13

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-13

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-13

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-13

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-13

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-13

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL AND COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st., Cincinnati, Ohio. 10-13

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-13

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firms:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
Bernard Dietz Co., 231-233 Forest st., Baltimore, Md. 10-13

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-13

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Chicago. Scientific printing-office equipment. 7-13

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses; also new and rebuilt. 7-13

Roller Racks and Overlay Tables.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. Promoting "The Johnson Way" scientific roller care. 5-13

Special Machinery.

GEORGE W. SWIFT, JR., designer and manufacturer of special machinery for manufacturing and printing paper goods. BORDENTOWN, N. J. 8-13

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat, simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. tf.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Kansas City, Minneapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Vancouver. 8-13

BARNHART BROTHERS & SPINDLER, Chicago. Type, borders, ornaments, electros, brass rule, galleys, rebuilt machinery. 7-13

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm st., New York. 11-13

SEND YOUR OLD TYPE TO US — 10 cents per pound in trade for Peerless type or 7 cents cash. PEERLESS TYPE FOUNDRY, Dept. I, Winona, Minn. 2-13

TYPE AS GOOD AS YOU EVER BOUGHT for 35 cents per pound; send for catalogue of type and supplies and machinery. PEERLESS TYPE FOUNDRY, Dept. I, Winona, Minn. 2-13

INDEPENDENT TYPE

Incomparable Type at Unequaled Prices

Made by a foundry that is not affiliated with any trust or corporation. We have no trade agreements to keep up the price of type, and sell the cheapest that good foundry type can be made—25% less than the net price of any old line foundry.

Only a few more copies of our advance specimen book remain. Write at once if you want a copy.

THE INDEPENDENT TYPE FOUNDRY
Offices: 442 So. Dearborn St., Chicago

The Ottawa County Herald, Port Clinton, Ohio, says: "The type purchased from you some time ago is giving excellent satisfaction, and is equal to any type I ever purchased of other foundries. I am also satisfied with the promptness with which you filled my order. I like your method of selling, as same relieves we publishers from paying the large selling expenses of the big foundries. Just continue selling for cash, cutting out the unnecessary expenses which you have mentioned in your advertising literature—giving the buyer the benefit, and many printers who are in need of type, and are not able to get same from the high cost, will receive a great benefit. I think the price of type, the past several years, has been altogether too high."

The De Kalb Chronicle Pub. Co., De Kalb, Ill., says: "We find that your type is much harder than the type now being supplied by the older foundries, and yet not so hard as to be brittle, which ought to give it good wearing qualities. The type is as well made as any we have ever handled. We are so well pleased with the material purchased from you that it would be hard to find a reason for patronizing the older houses for anything you can supply."

The Class of Work You Cater to Largely Determines Your Profits

You know that cheap work doesn't pay. It means low prices and small profits. The man who wants the best in printed matter is not a haggler. The rich, velvety finish of Cameo Plate gives a tone of quality and distinction to booklets which brings your customer results and you prestige and profit.

Booklets printed on Cameo are read because they are easy to read. Their attractiveness gains them attention when the great mass of printed matter is passed unread. Cameo is the key to greater success and reputation.



CAMEO PLATE



COATED BOOK—White or Sepia

Enriches illustrations, deepens half-tones, dignifies type.

If you want to get the very best results from Cameo, note these few suggestions:

Use deeply etched half-tone plates, about 150-line is best. Make your overlay on slightly thicker paper than for regular coated. Build up an even grading from high lights to solids.

INK. Should be of fairly heavy body, one which will not run too freely, and a greater amount of ordinary cut ink must be carried than for glossy papers. The richest effects that can be obtained in one printing come from the use of double-tone ink on Cameo Plate. Of this ink less is required than for glossy paper. There is no trouble from "picking."

IMPRESSION. Should be heavy, but only such as will ensure an unbroken screen and even contact.

Cameo is the best stock for all half-tones except those intended to show polished and mechanical subjects in microscopic detail.

Use Cameo paper according to these instructions and every half-tone job you run will bring you prestige.

Send for Sample-book

S. D. WARREN & CO., 160 Devonshire St., Boston, Mass.

Manufacturers of the Best in Staple Lines of Coated and Uncoated Book Papers.

LIST OF DISTRIBUTORS

Baltimore, Md.	Smith, Dixon Co.
Boston, Mass.	The A. Storrs & Bement Co.
Buffalo, N. Y.	The Alling & Cory Co.
Chicago, Ill.	J. W. Butler Paper Co.
Cleveland, Ohio	Cleveland Paper Manufacturing Co.
Cleveland, Ohio	Kingsley Paper Co.
Dallas, Tex.	Southwestern Paper Co.
Denver, Colo.	The Peters Paper Co.
Grand Rapids, Mich.	Central Michigan Paper Co.
Houston, Tex.	Southwestern Paper Co.
Kansas City, Mo.	Interstate Paper Co.
Los Angeles, Cal.	Blake, Moffitt & Towne
New York City	Sole Agents, Henry Lindenmeyr & Sons (32 Bleecker St.)
New York City (for Export only)	National Paper & Type Co.
Milwaukee, Wis.	Standard Paper Co.
Philadelphia, Pa.	Megargee & Green Co.
Pittsburgh, Pa.	The Alling & Cory Co.
Portland, Me.	C. M. Rice Paper Co.
Portland, Ore.	Blake, McFall Co.
Rochester, N. Y.	The Alling & Cory Co.
San Francisco, Cal.	Blake, Moffitt & Towne
Scranton, Pa.	Megargee Bros.
Seattle, Wash.	American Paper Co.
Seattle, Wash.	Mutual Paper Co.
Spokane, Wash.	American Type Founders Co.
Vancouver, B. C.	American Type Founders Co.

WANNER
MACHINERY CO.
A. F. WANNER PROP.
703 South Dearborn St.
Chicago, Ill.

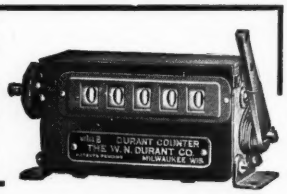
PRINTING MACHINERY
New and Rebuilt. Largest Stock in Chicago

TELEPHONE CALUMET 4233
Western Paper Stock Co.
BUYERS OF
ALL KINDS OF WASTE PAPER
1452-1458 INDIANA AVENUE
CHICAGO, ILL.

R. O. VANDERCOOK
Designer and Builder of Machinery and Tools for Printers' Use
Telephone Franklin 514
559-563 West Lake Street, CHICAGO

Riessner's Combination Gold Printing Ink
for all kinds of paper. A pound sent, express paid, on approval. Send on your paper and I will print Gold Ink on it to show you.
Specimens and prices on request
T. RIESSNER 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

GET PAID FOR A FULL COUNT
Higher prices require Better Counting. Your Gordons, Colt's Armory and Universal presses are incomplete without the easily applied
DURANT COUNTERS



"Roughing" for the Trade
We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
632 Sherman Street CHICAGO

Big Profits Through Small Investment
We have largest assortment stock bonds and certificates. Can suit all requirements in large or small quantities.
PRINTERS CAN LOOK TO US FOR THEIR SUPPLIES
Orders filled promptly. Write to us for particulars.
ALBERT B. KING & CO., Inc., 206 Broadway, N. Y.
New York Depot for Goes Lithographing Co.

THE KRAUSS ROLLER ADJUSTER
should be on all C. & P. Gordon presses. It means increased *efficiency*. Simple and inexpensive. Prevents the rollers from cutting, and improves the inking of the forms.
Fifteen distinct advantages obtained by its use.
For sale by all typefounders, or
KRAUSS ROLLER ADJUSTER CO., 5 West State St., Columbus, Ohio

Standard of the Government Printing Office
KEYBOARD PAPER
for the **MONOTYPE MACHINE**
COLONIAL COMPANY, Mechanic Falls, Me.
New York Office: 320 Fifth Avenue

CARBON BLACK
MADE BY
GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building
ELF ECLIPSE (PN) ELF B. B. B. DIAMOND ACME

A Modern Monthly—
All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout 35 States. Also Canada and foreign countries.

THIS SPECIAL OFFER
Includes 1913 and 1914 at the very special rate of $1.50 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

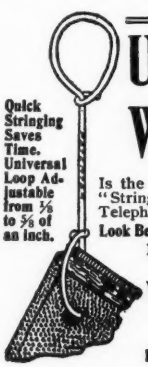
***The* PAPER DEALER**
186 NORTH LA SALLE STREET, CHICAGO

R. R. B. Padding Glue
is the best that money, and eighteen years of specializing, can produce. It is the whitest, strongest, and most flexible padding glue made.
ROBT. R. BURRAGE
83 Gold Street *NEW YORK*

The **Universal Wire Loop**

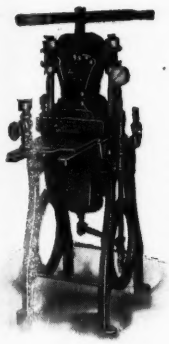


Quick Stringing Saves Time. Universal Loop Adjustable from 1/8 to 5/8 of an inch.



Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.
Look Better and Won't Break or Wear Out!
Let us send sample and quote you prices.
WIRE LOOP MFG. CO.
(Successors to Universal Wire Loop Co.)
75 Shelby Street
DETROIT • • • • MICHIGAN

PATENTED
This cut illustrates one of the various sizes of hangers for books 3/4 to 8 inches in thickness.



Do You Print Corrugated Paper For Boxmakers?

Our Rubber Stamp Vulcanizer will make semi-hard Rubber Dies, so that you can get a good impression on any soft surface like Palm-leaf Fans, Burlap Bags, Corrugated Paper or any soft surface that would kill an Electrotype. Go into the Rubber Stamp business right and get one of our Vulcanizers.

Write for Catalogue

The
J. F. W. DORMAN CO.
Baltimore, Md.

Vest-Pocket Manual *of* Printing

A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons

TABLE OF CONTENTS

Punctuation: The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe — Capitalization — Style: The Use and Non-use of Figures, Abbreviations, Italicizing Quotations — Marked Proof — Corrected Proof — Proofreaders' Marks — Make-up of a Book — Imposition and Sizes of Books — Sizes of the Untrimmed Leaf — Type Standard — Number of Words in a Square Inch — Relative Sizes of Type — Explanation of the Point System — Weight of Leads Required for Any Work — Number of Leads to the Pound — To Print Consecutive Numbers — To Prevent Coated Paper from Peeling — Engraving and Illustrating — Definitions of the Principal Technical Terms Used in Fine Bookbinding — Relative Values of Bindings — Directions for Securing Copyright — Correct Sizes of Flat Writing Papers — Sizes of Ruled Paper — Regular Envelope Sizes — Standard Sizes of Newspapers — Leads for Newspapers — Newspaper Measurements — Imposition of Forms.

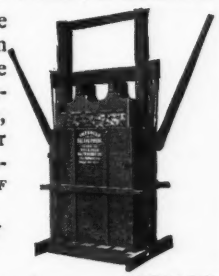
Convenient vest-pocket size. Neatly bound in leather, round corners; 86 pages; 50 cts.

THE INLAND PRINTER CO.
1729 Tribune Bldg. New York — **632 Sherman Street Chicago**

METALS
Linotype, Monotype, Stereotype
Special Mixtures
QUALITY
First, Last and All the Time.
E. W. Blatchford Co.
230 N. Clinton St. Chicago — 5 Beekman St. New York

A SULLIVAN PRESS

will increase the income from your waste paper, by packing it in neat, tight bales for storage or shipment. *Circular 64-F*



SULLIVAN MACHINERY COMPANY
122 South Michigan Avenue, CHICAGO

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.
Also all Supplies for Printing Form Letters
MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

FOR PRINTERS



Best Detergent for cleaning and preserving Rollers

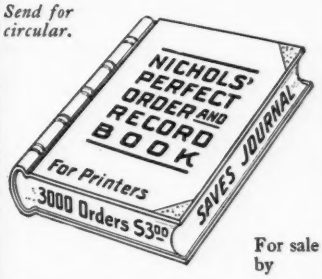
PRESSMEN'S OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago
1729 Tribune Building, New York

Send for circular.



For sale by
The INLAND PRINTER CO., Chicago and NEW YORK.

EIGHT HOURS OR NINE HOURS?

If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

Eight-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of forty-eight hours, calculated for each half dollar of wages from $3.00 to $30.00 a week . . . . . **Price, $3.00**

Either book will save its cost in figuring one pay-roll. Sent postpaid on receipt of price by

The Inland Printer Company
632 SHERMAN STREET, CHICAGO
1729 TRIBUNE BUILDING, NEW YORK



We make many types of Trucks, but only one grade—THE BEST

How about your 1913 equipment? Some day you will use

CLARK TRUCKS

Why not begin this year—Now?

Write us—Ask for Catalog

THE GEORGE P. CLARK CO.

"Pioneer Truck and Caster Manufacturers"

WINDSOR LOCKS, CONN.

NEW YORK OFFICE: 13-21 PARK ROW

Unique Steel Blocks

must be good or they would not be so extensively used in the best print-shops. The reason is that they are HIGH IN QUALITY, LOW IN PRICE.

Send for our catalog and price-list.

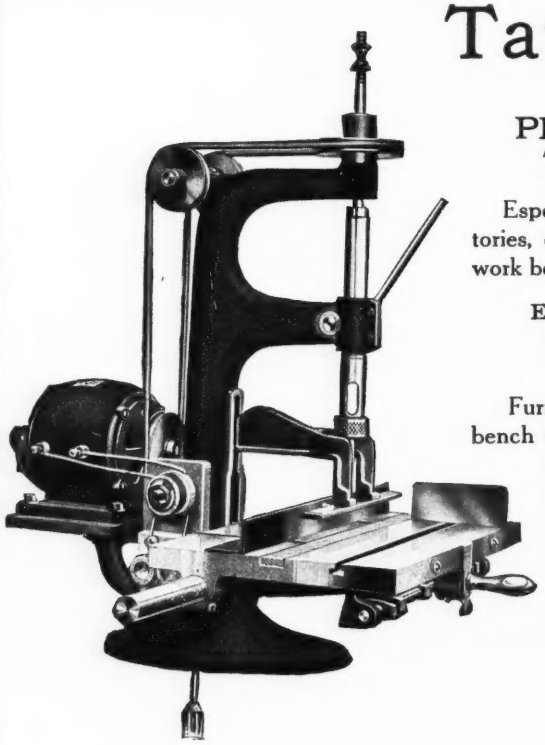


Unique Steel Block Co.

KENT AVE. AND KEAP ST., BROOKLYN, N. Y.

Tatum Paper Drill

(Patent applied for)



PERFECT HOLES THROUGH TWO INCHES OF PAPER

Especially adapted for railroad tariffs, telephone directories, order blanks, calendars and other excessively thick work beyond the capacity of an ordinary punching machine.

EQUIPPED WITH ADJUSTABLE TABLE
HOLLOW DRILLS (which avoid choking)
AND FOOT CLAMP

Furnished either for belt drive or with motor, and as bench machine or with floor stand complete. Write for descriptive circular and for our new catalogue No. 30-A, showing a complete line of paper drills, punches and perforators.

THE SAM'L C. TATUM CO.

Main Office and Factory:
CINCINNATI
OHIO

New York Office:
180 Fulton Street
NEW YORK

Makers of " The Line of True Merit "

The New Fast Printing Bond

Charge the Full Price and Get the New Bond Paper Profits

YOU figure the printing higher on a bond paper than a book paper job. Then you plan the bond paper job to avoid those expense makers—rules, borders, close register stunts, large plates, etc.

After that it is up to the pressman to fight out his troubles without bothering you—uneven stretch, waves, kinks, creases, V-shaped ripples, etc., that show up on the press. He blames them on greenness of stock, humidity, ink or the "innate meanness" of bond paper. And he lets it go at that.

It isn't any of those things. It's because ordinary bond paper is *not made flat.* Hence, when stretched around the cylinder, it stretches crooked, stretches unevenly, with some spots tight and some spots loose. A loose spot slurs the type and goes into an edge crease or an inside wrinkle.

The new discovery for making bond paper flat means new profits for the printer.

Tokyo Bond prints easy, and prints fast. The reason is that it is "built" flat—not rolled merely to look flat. It has no freaky, stretchable spots in it, usually disguised to the eye by the hot finishing roll. Real dead level flatness must be in bond paper from its birth as pulpy water, through its infancy on the Fourdrinier as watery pulp, and until it is a plastic web of paper.

Do *you actually realize* how much this new discovery means to you? Do you realize that it lets your job come off the press *on schedule* time with a bigger profit than you put in your estimate?

When you examine this new medium-priced Tokyo Bond, and note its fine "cockle" and "feel" and aristocratic looks, you will want to accept our unusual offer to

TEST THE NEW TOKYO BOND AT OUR EXPENSE

We will send you direct from our mill enough Tokyo Bond for 10M impressions or more—any size from 8½ x 11 up to 28 x 38—billing it through our local distributor.

Use this Tokyo Bond on your next bond paper job. Test it thoroughly and carefully.

If you do not consider the finished job *the greatest piece* of bond paper printing you ever handled, write us your honest criticism, and we will at once refund the full price you paid for the Tokyo Bond.

If you wait for some special job to try Tokyo Bond on, you'll never get around to trying it. So get some Tokyo into the shop now and use it on your *very next job.*

CROCKER-McELWAIN CO., 104 CABOT ST., HOLYOKE, MASS.

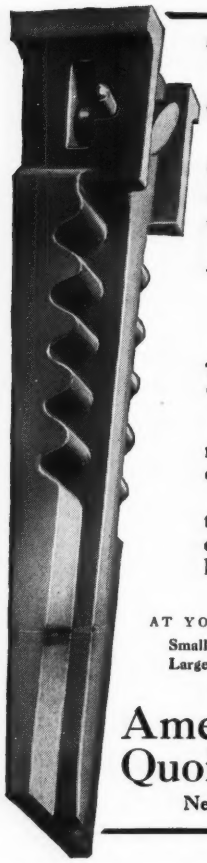
TOKYO BOND

LOOK FOR THIS McE *WATER MARK*

TOKYO BOND DISTRIBUTORS

Albany—Hudson Valley Paper Co.
Atlanta—Montag Bros.
Baltimore—B. F. Bond Paper Co.
Boston—Cook-Vivian Company
Buffalo—Courier Company
Burlington—Hobart J. Shanley & Co.
Chattanooga—Archer Paper Company
Chicago—Swigart Paper Company
Cincinnati—Diem & Wing Paper Co.
Cleveland—Petrequin Paper Co.
Detroit—Bermingham-Seaman-Patrick Co.
Duluth—McCellan Paper Co.
Fargo—McCellan Paper Co.
Hartford—The E. Tucker Sons Co.
Harrisburg—Donaldson Paper Co.
Hagerstown—Antietam Paper Co.
Holyoke—Judd Paper Co.
Jacksonville—H. & W. B. Drew Co.
Louisville—Diem & Wing Paper Co.
Milwaukee—The E. A. Bouer Co.
Minneapolis—McClellan Paper Co.
Montreal—Howard Smith Paper Co., Ltd.
Newark—J. E. Linde Paper Co.
New Haven—Chatfield Paper Co.
New York—J. E. Linde Paper Co.
New York—Lasher & Lathrop, Inc.
Norfolk—Old Dominion Paper Co.
Ogden—Scoville Paper Co.
Omaha—Western Paper Co.
Philadelphia—I. N. Megargee & Co.
Philadelphia—Charles Beck Company
Pittsburgh—Western Penn. Paper Co.
Portland—C. M. Rice Paper Co
Richmond—B. W. Wilson Paper Co.
Savannah—M. S. & D. A. Byck Co.
Scranton—Megargee Brothers
Spokane—Gray, Ewing & Company
St. Louis—Hagen Paper Company
Syracuse—J. & F. B. Garrett Co.
Toronto—Brown Bros., Ltd.
Troy—Troy Paper Company
Vancouver—Smith, Davidson & Wright, Ltd.
Washington—B. F. Bond Paper Co.
Wheeling—Clarke Paper Company

EXPORT: U. S. Paper Export Association, 17 Battery Place, New York



The Watch-dog *of the* Press

The "Grasso Neverslip" Quoin

THE ONLY QUOIN THAT IS "POSITIVELY NEVERSLIP"

No more plugs, wet tissue, papier-maché wads, wet blotting, wax, slips or smashups.

Without using the locking features it is interchangeable with ordinary quoins; operated with the key now in use.

Made in the two standard sizes.

AT YOUR DEALER OR DIRECT FROM US

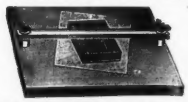
Small size, per doz. pair, net . . $1.75
Large " " " " " . . . 2.10

Manufactured exclusively by

American Neverslip Quoin Co.
Public Bank Building
89-91 Delancey Street
New York City, N. Y., U. S. A.

SMALL EQUIPMENT ITEMS *that are* LARGE

in their effect upon general efficiency.


Wesel Type-High Gauge Block.

The Wesel Type-High Gauge Block saves half minutes in the preparation of cuts, underlaying and make-ready. Results are absolutely accurate.


Patent Safety Benzine Cans.

Wesel Benzine Cans save not only insurance, but benzine bills. Perhaps you haven't a can for each press? It pays to.

Wesel Brass Galleys have drawn brass bottoms—a level surface for clean galley proofs.


Wesel Patent All-Brass Riveted Galleys, in many styles.

Ask us about Grooved Blocks

F. Wesel Mfg. Company

Printers' and Platemakers' Equipment

Main Office and Works:
70-80 Cranberry Street, Brooklyn, N. Y.
New York, 10 Spruce St. Chicago, 431 S. Dearborn St.

BUCKLED, CRINKLED AND OTHER DEFORMED STITCHES ARE NOT BORN OF

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

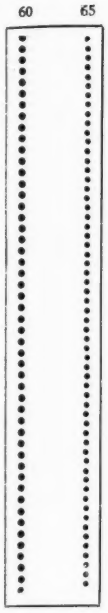
With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain

CHARLES BECK COMPANY

609 CHESTNUT STREET, PHILADELPHIA

WHAT SIZE HOLE?
Does Your Customer Like

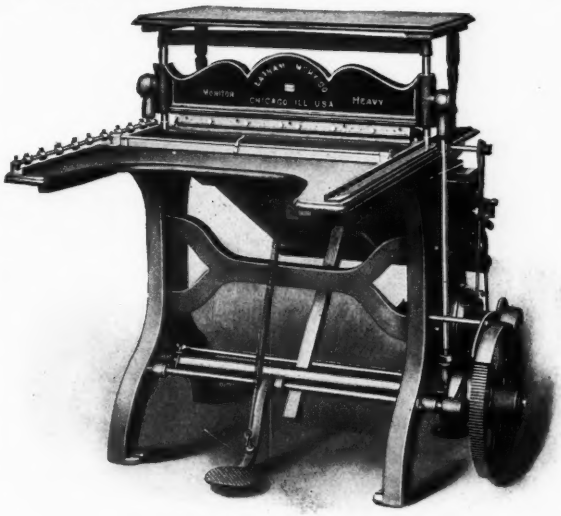


The Monitor Standard and Special Hard Die Perforators are now furnished with 60 or 65 gauge holes.

The die is so hard it will cut glass. No springing or lost motion. Under severest tests this machine has a POWERFUL, STEADY UP AND DOWN MOVEMENT.

DON'T FORGET: We also make the famous Monitor Wire Stitchers, Multiplex and Duplex Punching Machines, Round Corner Cutters, and Paging and Numbering Machines.

Full Binding Outfits Furnished



Monitor Extra Heavy Power Perforator with Feed Gauge, Receiving Box, Back Roll Delivery and Motor Complete

LATHAM MACHINERY CO.

306 South Canal St., CHICAGO
NEW YORK, 124 White St. BOSTON, 130 Pearl St.

Wire Stitcher Dependability

A STRONG CLAIM to make for any machine, but one up to which the "Boston" fully measures. Dependability in its operation, dependability in its quality of work, dependability in its every feature. Our sales of Boston Stitchers are constantly increasing, and users are now found in all quarters of the globe. Only recently the largest supply house in South Africa, attracted by the good reports of the "Boston," sent in its order for a substantial stock. If you don't use "Bostons," you are not enjoying wire stitcher satisfaction.

AMERICAN TYPE FOUNDERS COMPANY

INVESTIGATION OF ALL MAKES OF FOLDING MACHINES LEADS TO A FINAL CHOICE OF THE EVER RELIABLE AND EFFICIENT

CLEVELAND



There are Many Good Reasons for This

THE CLEVELAND
is always "on the job" and requires the minimum of attention after adjustment and the least effort in adjusting.

THE CLEVELAND
has greatest range of work—parallel, oblong and right-angle folds.

THE CLEVELAND
uses no tapes, knives, cams or changeable gears in folding. The result is simplicity of construction unequaled in any other folding machine.

THE CLEVELAND
attains a very high rate of speed and perfect register. The automatic feed table carries the sheet to the guides as soon as released by operator.

THE CLEVELAND
is installed on an unconditional guarantee of satisfaction. Could any dealer make a more liberal offer?

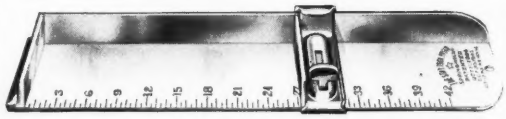
Take the first step — write to-day for full information

The Cleveland Folding Machine Co.
CLEVELAND, OHIO
Canadian Agency: The Toronto Type Foundry Co., Toronto, Can.

Your Best New Year's Resolution Is This:

That "I will swear off using any other composing stick than the STAR, and that I will persuade my fellow compositors to do the same."

THE STAR COMPOSING STICK



in point of coming up to all requirements is without doubt in a class by itself, because it supplies the demands of a satisfactory stick long hoped for.

Our German Silver Stick

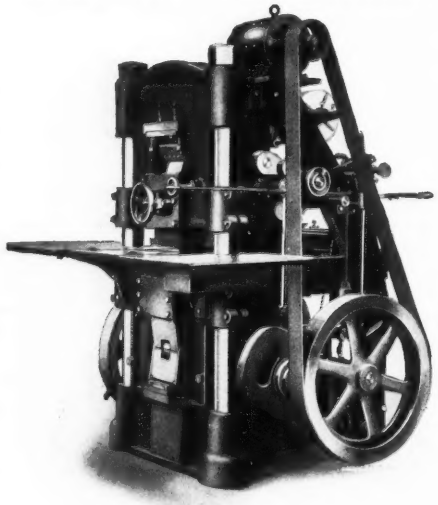
is a beauty and is made to fill the requirements of coast territory; will not rust or corrode. Made in all popular sizes, both in Nickel-plated Steel and German Silver.

ASK FOR PARTICULARS

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company
"Tools of Quality for Particular Printers"
Springfield, Ohio, U. S. A.

Carver Automatic Die and Plate Presses



Size 6 x 10 inches.

Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

Manufactured in the following sizes:

6 x 10 in. 4½ x 9 in.
3½ x 8 in. 2½ x 8 in.
2½ x 4 in.

C. R. Carver Company
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

Good Workmen, Good Tools, Good Results

The Big Thing in Printing Office Management

THE craftsman, no matter what his line, must be provided with the best tools in order to produce the best results. The most important tools a printer uses are the letters—the type. With these he constructs his designs—his title-pages, cover-pages, books, commercial stationery, etc. And if the results of his efforts are to be satisfactory these tools must be good. They must be not only mechanically perfect, that the printing may be sharp and clean, but they must be the best in design—conforming to the basic principles underlying the construction of good letter forms, and not freakish in their shapes—so that the finished work may be attractive to the eye.

And these tools of the printer—these alphabets of letters—can be best supplied by The American Type Founders Company—its magnitude and efficient organization guarantee this. Mechanically, its products are perfect, and artistically, they are always right because fundamentally correct in design. If you expect good results, you must give your workmen good type. The

American Type Founders Company

has made it easy for you to secure this good type by establishing Selling Houses as follows:

BOSTON, MASS. . . 270 Congress Street
NEW YORK CITY, Rose and Duane Streets
PHILADELPHIA, PA., 17-19 South Sixth St.
RICHMOND, VA., 1320 East Franklin Street
BALTIMORE, MD., 213-217 Guilford Avenue
BUFFALO, N.Y. . 45 North Division Street
PITTSBURG, PA. . . . 323 Third Avenue
CLEVELAND, OHIO., 15 St. Clair Ave., N. E.
CINCINNATI, OHIO . . . 646 Main Street
CHICAGO, ILL., 210-212 West Monroe Street
DETROIT, MICH., 43-45 West Congress Street
ST. LOUIS, MO. . Ninth and Walnut Streets
MINNEAPOLIS, MINN., 419-423 Fourth St., So.
KANSAS CITY, MO. . 602-604 Delaware Street
DENVER, COLO. . . . . 1621 Blake Street
PORTLAND, ORE. . . . 92-94 Front Street
SAN FRANCISCO, CAL., 820-822 Mission Street
VANCOUVER, B.C., Homer and Helmcken Sts.
SPOKANE, WASH., Sprague Ave. and Browne St.
LOS ANGELES, CAL. . 121 North Broadway
DALLAS, TEX. . 2024-2026 Commerce Street

SET IN MEMBERS OF THE BODONI FAMILY · HYLITE BORDER · LITHOTONE BRASS RULE

Are You Fond of Fine Pictures?

Then Place Your Name on the Royal Mailing List for 1913

ROYAL PROOFS representing various subjects, some in full color, some in monotone, but each and every one suitable for home or office decoration, will be mailed to you several times during the coming year.

The object of this offer is to secure your personal interest in the art of making duplicate engravings—commonly called electrotyping.

The fact that the proofs we shall send you are to be printed from Royal Electrotypes brings our offer down to a straight business appeal—each proof will be calculated to exert an influence in favor of the Royal Plant at Philadelphia — the largest and most completely equipped electrotyping establishment in America.

There will be no obligation on your part when you send in your name, for we shall depend on the examples of our work to win you as a constant Royal customer.

This offer is confined to persons actually interested, in buying or selling printed publicity.

Read the Royal address to your stenographer

ROYAL ELECTROTYPE COMPANY

616 SANSOM STREET, PHILADELPHIA

Electros Made From Monotype Type Are Good Electros

Few printers realize the time lost in the pressroom in trying to print from poor plates, made from slugs or old foundry type—especially when used in the same page.

A prominent printer has stated that a pressman often spends more time than the whole cost of the plates before he can get them to print well, if at all. He advised printers to pay a higher price for plates and to insist upon the most perfect that skill could turn out, and asserted that it would save at least five dollars for every extra dollar paid.

Electrotypes made from MONOTYPE are true to height, deep-cut, and have clear, sharp faces, with a consequent longer life. Greater economy can be achieved than in the plate-making itself, if printers were brought to realize that good plates are made only from good type—and Monotype type is always new, clear-cut and true to height.

Lanston Monotype Machine Co.

Philadelphia

BOSTON NEW YORK CHICAGO

Miller & Richard, Canadian Representatives, Toronto and Winnipeg

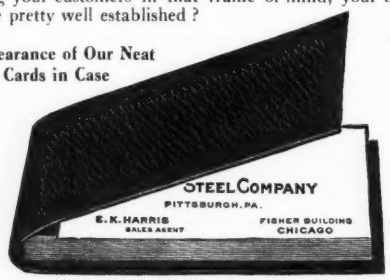
372

Draw a Winning Card

Every customer a trade winner, giving you his hearty support and patronage — what would it mean to you?

Haven't you figured it out that when you have succeeded in getting your customers in that frame of mind, your business will be pretty well established?

Appearance of Our Neat Cards in Case



Peerless Patent Book Form Cards

create such a fine enthusiasm among their users that they can not desist from recommending them and almost insisting that their friends use them, too.

If you are the dealer in your locality where these cards can be bought, you are right in line for the benefits of this enthusiasm, patronage and support.

The clean, smooth edges, the neatness of the case and the economic utility of the card will make the appeal to you as well as to your customers.

Send to-day for a sample, and see how they really are. Our plan for the dealers will also accompany the request.

The John B. Wiggins Company

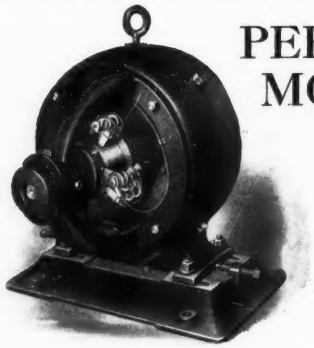
Established 1857

Engravers, Plate Printers, Die Embossers

52-54 East Adams Street Chicago

You Take Nothing For Granted

when you install our "built-for-the-purpose" motors.



PEERLESS MOTORS

represent the experience of over 15 years, and each motor is made to fill the exact requirement of the purchaser. Therefore, you have concentrated and condensed power—*important features* worthy to be considered by the printer.

Tell us what presses you contemplate equipping and we will advise you by return mail what it will cost you.

Ask for our illustrated catalogue, plans of selling, prices, etc

On ANY POWER PROBLEM write:

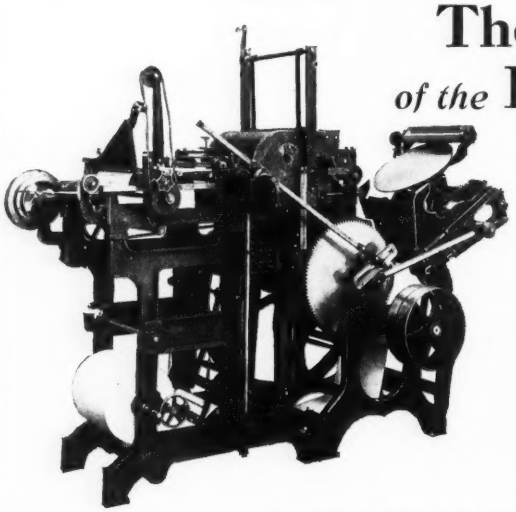
The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 452 Monadnock Block NEW YORK, 43 West 27th Street

And All Principal Cities



The Highest Evolution *of the* Platen Printing-Press

Combining all the features that go to make a press answering the call of the day

In the erection of this press we studied the requirements of the *average printer*, and the success thus far is the best evidence that we have filled a long-felt requirement.

Before You Buy Another Press of Any Kind, Investigate Our Proposition

Before you make another purchase, why not investigate all our claims and add to your equipment this all-around, dependable press?

NOTE SOME OF THE SPECIAL FEATURES:

It prints from the roll automatically, in one or two colors.

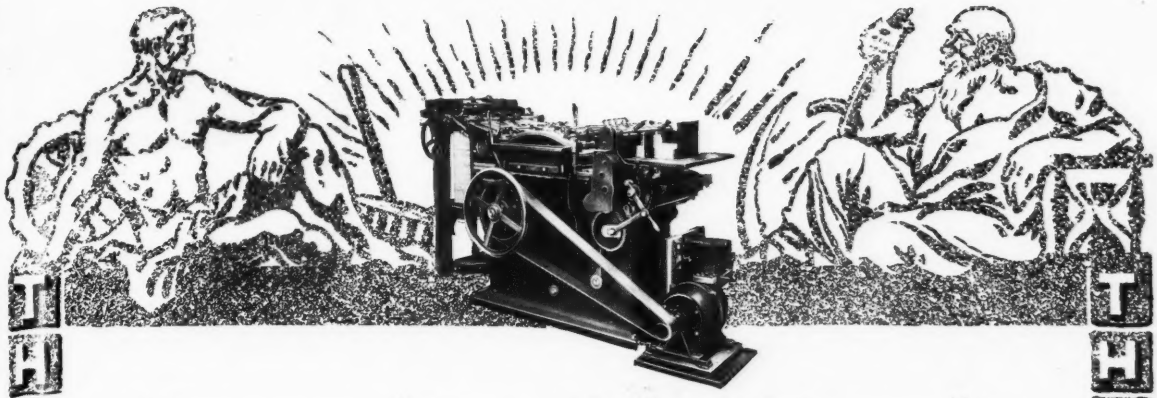
Rewinds, cuts, slits, perforates, punches, numbers, counts and stacks, either or all at one operation.

Does perfect bronzing. Every objection to bronzework is eliminated by the TOLEDO WEB PRESS.

A specially made, extra heavy, CHANDLER & PRICE Gordon is the foundation *unit*. The entire press is solidly and substantially built. Simple in construction and comparatively inexpensive.

Write us for samples, representing actual product, prices, sizes and further information. Get busy now for your Fall and Winter all-around high-class jobwork.

Toledo Web Press Manufacturing Company Toledo, Ohio



THE AUTOPRESS COMPANY

Every Day You Haven't THE AUTOPRESS

That Day You Are Losing Just So Much Money That Could Be Profitably Applied Upon the Purchase of One

READ THIS

"During the month of October we ran on our press 568,878 impressions in 139.7 running hours. This work consisted of various kinds of one, two and three colors. The AUTOPRESS is the best investment we have made from a money-making point of view."

(Butterfield Printing Co., Lowell, Mass., Nov. 15, 1912.)

"Perhaps you will be interested in knowing the result of our test of the AUTOPRESS in our own plant. In 21 days the record is as follows:

Miscellaneous time	34.4 Hours
Make-ready time	18.9 Hours
Running time	102.8 Hours
Number of impressions	329,725

"This is an average of 2,136 impressions per hour, including make-ready and running time. For running time alone the press averaged 3,255 per hour."

(The Gray Printing Co., Fostoria, Ohio, Oct. 31, 1912.)

"On referring to our records we find that the AUTOPRESS for 26 working days has turned out a total of 612,900 impressions, consisting of 51 forms, large and small, on various grades of stock and colors of ink. We recommend the press as a money-maker."

(The Newell B. Newton Co., Toledo, Ohio, Oct. 18, 1912.)

But the result of Autopress work in your plant will count more than thousands of testimonials we may present to you, or thousands of pages we may print concerning what the AUTOPRESS has accomplished for other printers. It will count more than what others may tell you. Send today for full particulars.

THE AUTOPRESS COMPANY

BRANCH OFFICES:

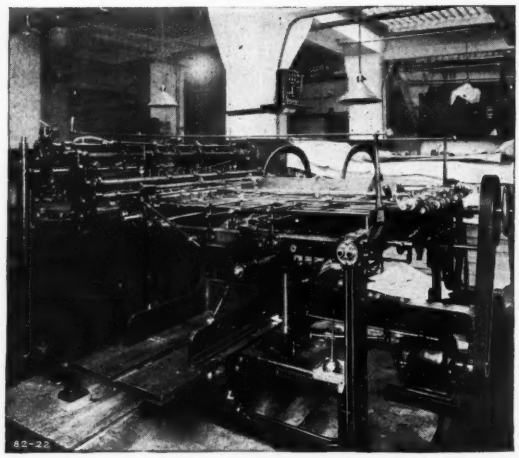
CHICAGO, ILL., 431 So. Dearborn Street
ATLANTA, GA., Rhodes Building
SAN FRANCISCO, CAL., Phelan Building
BOSTON, MASS., 176 Federal Street
TORONTO, CAN., Stephenson, Blake & Co.
PHILADELPHIA, PA., 716, 1001 Chestnut Street

THE AUTOPRESS COMPANY

299 BROADWAY NEW YORK



"Just Press a Button"



A Dexter Folder with Monitor Push Button Control

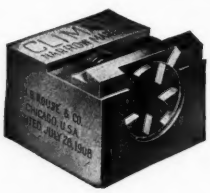
The Monitor System

WHEREVER the Monitor System of Automatic Control is given a trial it so overwhelmingly proves its value and worth that it soon supplants all other types of control. Not only are Monitor Controllers superior in construction, action and reliability to other forms of automatic control as applied to the printing industry, but they are now available at a price but little in advance of the old-style hand-regulated rheostat.

THE Monitor System of Automatic Control is used in such modern plants as the Bureau of Engraving and Printing, Washington, and the Curtis Publishing Company, Philadelphia, and thus receives the endorsement of the highest authorities. The value of the system is just as great in the smaller plant, where it affords the same immunity from careless handling of the machines and injury to the operator. It saves time, increases output, and makes control so simple and certain that its use becomes indispensable in the progressive shop.

Monitor Controller Company
111 South Gay St., Baltimore

2122





The Rouse Unit System

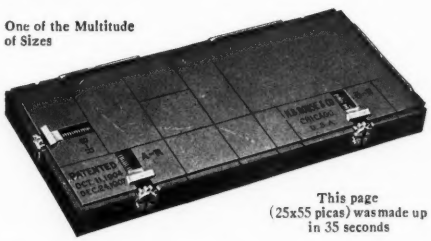
of bases and register hooks insures composing-room and pressroom efficiency, which means increased output on a standard basis of cost.

The Rouse Unit System Bases and Register Hooks eliminate all waste time in making up, making ready and registering; the system that permits the quickest change in plates, the narrowest possible margins, and a permanent make-ready. It reduces the waiting time of your presses, and insures the greatest output as well as the best work. Don't spend another dollar for hooks of any kind until you have compared the Climax and Combination with the imitations—*then buy the best.*

The Great Saving in Make-Ready

is realized through the installation of the Rouse Universal Block.

One of the Multitude of Sizes



This page (25x55 picas) was made up in 35 seconds

Any size page can be made up in from 15 to 50 seconds and the plates clamped or released quicker than with any other system. A single set makes up eight pages into about 160 different sizes, ranging from 17x25 up to 35x51 picas, and a less number of larger pages into an endless variety of shapes and sizes, all with a variation of 2 picas in either width or length, or both width and length.

Price, per set, including Steel Ratchet and Dust-proof Case that fits a printer's stand, a practically universal and indestructible outfit, for *only $55.* Sold by dealers everywhere.

MADE ONLY BY

H. B. Rouse & Company
CHICAGO

"Modern Methods" explains everything. Have you got your copy? It's FREE.

ANNOUNCEMENT
TO THE PRINTING CRAFT

Advance  Foundry

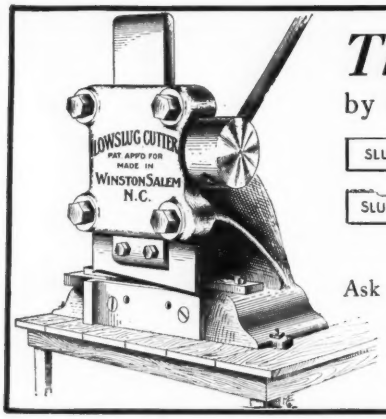
After practically twenty years of concentrated effort we have finished the most modern and efficient equipment for the manufacture of type.

As we are absolutely independent of all other type-founders, we are in a position to supply the highest grade of type at moderate prices.

We are superbly equipped for the very rapid production of special and exclusive faces. We have broken all records in this line of work and solicit your business.

Wiebking, Hardinge & Co.
Proprietors of
Advance Type Foundry
1131-33 Newport Ave. Chicago

Set in 14-18-24-36 Point Craftsman.



This Machine Saves Your Money

by saving the time of your make-up man and pressman.



It cuts your slugs so that it is impossible for them to blur the page.

INSTALLED FOR TEN DAYS FREE

Ask for full particulars about this money-saving machine and the free trial offer.

Lowslug Machine Co., Winston-Salem, N. C.

Orders May Be Sent Through Any Typefoundry

Typesetting Machine Engineers' Journal

23 Duane Street, New York

A monthly magazine devoted to composing-room machinery, edited and published by practical machinists.

Complete patent records of inventions applicable to typesetting and typecasting machinery in all countries—a feature.

$1.00 A YEAR

Eagle Printing Ink Co.

24 CLIFF STREET, NEW YORK

Manufacturers of

Printing & Lithographic Inks

Western Branch: 705 South Dearborn Street, Chicago

BLACKSTONE BLACK—The Acme of Density. For Fine Half-tone Printing. A Free Flowing, Fast Drying Black.

ORIGINATORS OF "WET-PRINTING" INKS

Champlin Mfg. & Sales Co.

Successor to D. H. Champlin

343 South Dearborn Street, Chicago, Ill.

Machinery for Printers, Lithographers, Bookbinders and Paper Box Makers

WESTERN AGENTS

Potter Printing Press Company, *Plainfield, N. J.*

Brown Folding Machine Company, *Erie, Pa.*

It will pay you to see us when in the market. We feature machinery and appliances that are money-makers for you.

Write us—Wire us—'Phone us—We are always on the job

The IMPROVED PEARL PRESS



SAVES

Labor, power, type, floor space in every operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency — a basis for reasonable cost — a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "*Speed, Capacity and Quality.*"

Golding Manufacturing Company
Franklin, Mass.

A modern Cutting Machine, built of the best material obtainable and backed by the Chandler & Price reputation for reliability.

Extra heavy frames and braces to withstand great strains and that enable it to bear up under heaviest cuts of toughest stock.

A deep throat and ample table permit handling of sheets up to capacity of machine. Extra large hand-wheel makes clamping easy.

Either belt or motor may be used for power, and a speed of twenty cuts per minute is possible. Power recommended is two H.-P.

All parts are commercially interchangeable, and the C. & P. Cutter will give satisfactory service for an unlimited time.

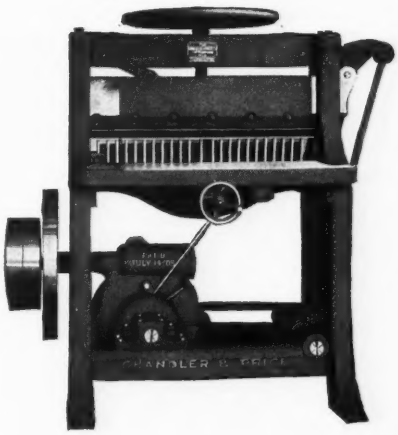
The Chandler & Price Power Paper Cutter's Five Merit Points

noted above are of interest to prospective purchasers of Power Cutters. The C. & P. Cutter will be a valuable acquisition for any plant, and is especially recommended for those of medium size. For a cutter of the size and class it can not be surpassed. Upon request we shall be pleased to send further particulars.

Write to-day.

The Chandler & Price Co.
Manufacturers Cleveland, O.

SOLD BY DEALERS



HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



Improved Champion Foot and Power.

"HOOLE" Paging and Numbering Machine.

Also FOOT Power and ELECTRIC Power.

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.





Get the idea of a hand-operated cylinder press to pull press proofs on—

that's what the Potter Proof Press is — a machine with *impression*, cylinder press impression; one that will neither miss nor conceal defects, nor flatter or slight forms.

Now get the saving this means in running time of presses. No wasteful lifting of forms for tinkering. Make-ready time cut in two. No stop to the hum of production. The Potter Proof Press is invaluable and inevitable.

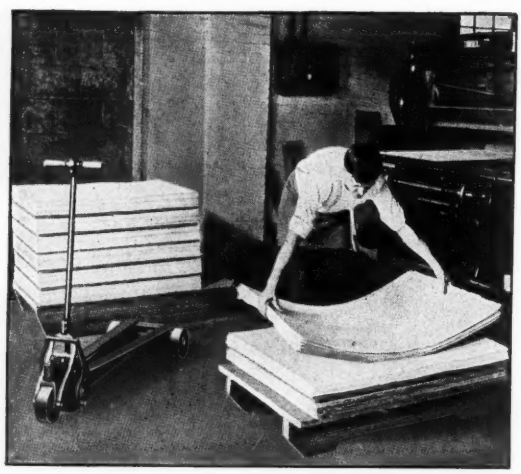
A. F. WANNER & CO. Mfrs.
431 So. Dearborn St. Chicago

Sold in the U. S. by all dealers, and

in	*by*
CANADA	Toronto Type Fdry. Co., Ltd.
SO. AMERICA	National Paper & Type Co.
AUSTRALIA	S. Cooke Prop., Ltd.
SO. AFRICA	John Dickinson & Co.'s
NORWAY	Tryvge M. Johnsen & Co.
SWEDEN	Wilhelm Johnsen
DENMARK	F. L. Bie
GERMANY	S. Kochanski
HOLLAND, Etc.	Joseph Keller

WE CAN REDUCE INSIDE TRUCKING COSTS

The Expense of Old-style Trucking "Inside the Factory" is a Drain on the Profits.



Cowan Truck Company

GENTLEMEN The Cowan Trucks which we purchased from you two months ago have filled a long-felt want in our establishment. We can highly recommend them for convenience in moving large stocks of paper from one place to another in our factory.

Very truly yours,
AMERICAN COLORTYPE CO.

The Cowan Trucking System—A Money-Saver!

REPLACES the old-style trucks and moves your stock for one-half the old costs. The Cowan System operates in this way—you pile stock on inexpensive wooden platforms which you build yourself. Then when you want to move the stock you simply push the Cowan Transveyor under the platform, press down the handle and the stock is loaded. Only a fraction of time has been consumed and the load can be taken to any part of the plant, where by simply pressing the foot pedal and raising the handle the Transveyor is unloaded and ready for another platform. One Transveyor handles one hundred platforms.

You Have 100 Trucks in One

During the past year we have equipped hundreds of plants throughout the United States. Their efficiency engineers adopted our machine because of the great economy it effects. Whether your factory is large or small, you are wasting time and money if you have not installed the Cowan Trucking System, because—

(1) We can save all spoilage of stock caused by rehandling.
(2) We can increase your storage 30%
(3) We can save hours and hours of time.

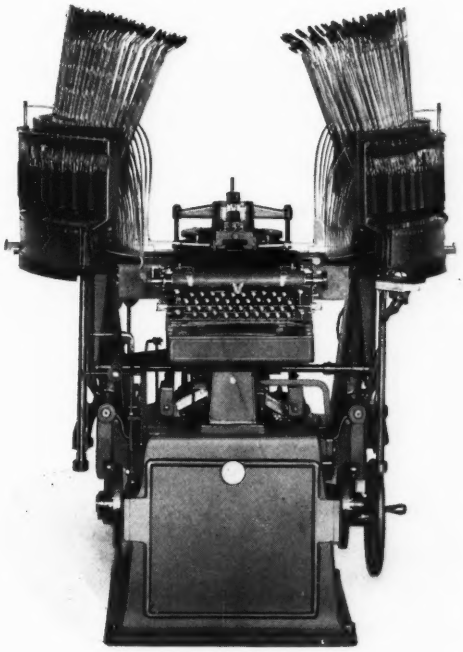
Efficient managers desire all of these. You can not afford to delay. Write us at once for Illustrated Catalog "B" and prices.

Cowan Truck Co., Holyoke, Mass.

What Is the "Rowotype"?

¶ The "Rowotype" is the new line-casting machine, the caster so much talked about among printers and publishers as the machine filling the long-felt requirement—and it's worth your while to obtain full particulars covered by our catalog.

The Matrices Quickly Changed



Simple Typewriter Keyboard.

Consider these few points:

¶ Is only fifty inches high, occupies but six square feet of floor space, weighs when in running order less than five hundred pounds. The operator assembles the matrices by fingering a standard typewriter keyboard. At the same time he makes a visible typewritten copy. A touch on a lever automatically does the rest and delivers a perfect "row-o-type" to the galley.

¶ The Rowotype has a single cam shaft, easily accessible. The matrices can be changed quickly, giving command over any number and variety of characters. Its power requirements: one-eighth horse-power.

¶ It is substantially built and simple in operation. The operator need not be a machinist to successfully operate. Shipped boxed ready for immediate use.

Full particulars will be supplied by addressing

OGDEN ROWOTYPE COMPANY

565 WEST WASHINGTON BOULEVARD, CHICAGO, ILL.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

Display Work on Machines

is making the linotype a more attractive proposition than ever before to job compositors. If the straight-matter man did well on straight-away machine composition, it is obvious that the capable display man should do better.

The Inland Printer Technical School

is the place to learn the linotype. It does not undertake to make printers. All the students are compositors. There is no time lost in teaching the rudiments of the compositors' trade. The minds of all are concentrated on one thing—learning the machine. The instruction is thorough, so far as machines are concerned, but it does not pretend to cover the whole trade.

This concentration of purpose by instructor and students is of the greatest importance to compositors who wish to become operators.

Drop a postal and get a booklet showing what some of our fourteen hundred-odd graduates have accomplished

INLAND PRINTER TECHNICAL SCHOOL

632 SOUTH SHERMAN STREET, CHICAGO, ILL.

Save Your $1,000 Early

By ordering your "INTERTYPES" now you will secure an early date of shipment. This means $1,000 net saving, plus 30 per cent. on all extras and supplies

PLUS AN IMPROVED MACHINE

GUARANTEE

WE AGREE to defend at our own cost and expense any infringement suit brought under any letters patent of the United States by reason of the use by a purchaser of any machinery or supply parts purchased from us, and to pay the amount of any final judgment that may be obtained in such suit.

WARRANT

WE WARRANT all Composing Machines and supplies purchased from us to be of the best material and workmanship, to be as interchangeable as any such goods are interchangeable, and to fully perform the work for which they are recommended. We will replace or refund the money for any that prove defective in any of the above particulars.

We think that about covers the ground

Orders for matrices, spacebands and other supply parts for Linotype Machines are now being filled by us. All prices 30 per cent off list.

INTERNATIONAL TYPESETTING MACHINE CO.

FACTORY:
Foot of Montague Street
BROOKLYN, N. Y.

NEW YORK OFFICE:
182 William Street
P. O. BOX 2072

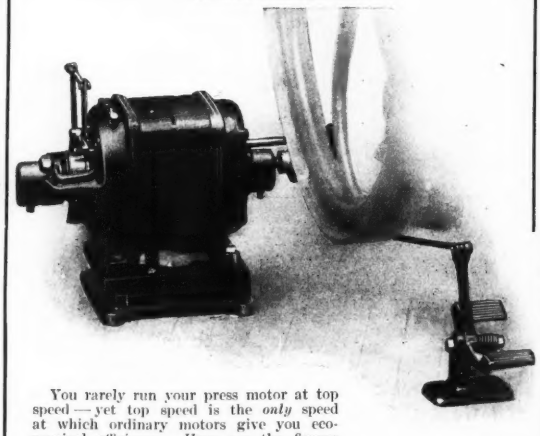
Here is a VERY Important Point About

KIMBLE PRINTING-PRESS MOTORS

(Alternating Current Only)

—HIGH EFFICIENCY

At Reduced Speeds



You rarely run your press motor at top speed—yet top speed is the *only* speed at which ordinary motors give you economical efficiency. Here are the figures of a Kimble ½ h.-p. single-phase, variable-speed motor and a ½ h.-p. induction motor:

EFFICIENCY AT	Full Speed	½ Speed	¼ Speed
½ H.-P. Induction Motor	66%	33%	16%
Kimble ½ H.-P. Single-phase Motor	66%	56%	40%

These are actual figures taken from a KIMBLE ½ H.-P. single-phase, variable-speed, alternating-current printing-press motor and a high-class three-phase variable-speed motor, used for the same purpose.

Your electrician can make the same test any time.

Or, expressed another way:

POWER CONSUMED PULLING SAME LOAD	Full Speed	½ Speed	¼ Speed
½ H.-P. Induction Motor	.565 KW	.565 KW	.565 KW
Kimble ½ H.-P. Single-phase Motor	.565 KW	.350 KW	.235 KW

You see, that while they are of equal efficiencies at full speed, the Kimble alternating-current printing-press motor consumes only 62% as much power at half speed, and only 41½% as much power at quarter speed.

One reason for this is the fact that

Kimble Alternating-Current Single-Phase Variable-Speed Printing-Press **Motors**

are *entirely free* from the power-wasting *controlling devices* that other motors have to use to reduce speeds.

To reduce speeds on ordinary motors you destroy or absorb the electrical power *after* it is metered, while on Kimble Printing-Press Motors a reduction of speed is almost like cutting off just so much current *before* it is metered.

You don't have to be an electrician to appreciate what a big saving in your electricity bill this feature means to you.

That's why we say, again,

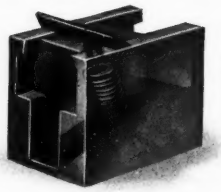
Kimbleize Your Shop and Paralyze Your Power Bill

Send for Catalog and prices

Kimble Electric Co. *1125 Washington Boul. Chicago*

GET THE HOGE HOOK

(Patented April 11, 1911)



Size 4 x 6 Picas

WITH

Uprightgrain Sectional Blocks

and have the ONLY System that will handle ANY and ALL unmounted plates.

GUARANTEED BEST FOR LITTLE MONEY

Write for prices

Uprightgrain Printing Base Co.

709-711 South Dearborn Street

Chicago, Ill.

Alleged Infringement

THE Miller Saw Trimmer Company, of Michigan, have been advertising their suit against us for alleged infringement of their patents.

We will absolutely protect all users of Hexagon machines, and indemnify them against loss of any kind through alleged infringement on the part of the Hexagon of any patents of the Miller Saw Trimmer Company.

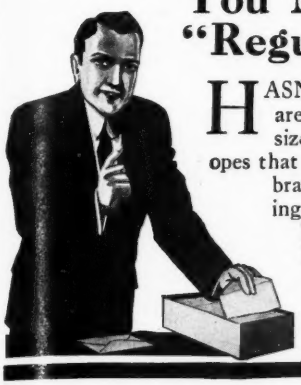
It is true that the Hexagon *will do* anything that the Miller Saw Trimmer will—will, in fact, do considerably more; it is the *complete* composing-room standardizing machine—a composite Saw Trimmer and Type-high Planer, Router, Drill, Jig Saw, Beveler, etc.

You want the best for your money that is to be had. Don't spend it for either machine until you have tried both—then buy the one that will do the better work and the greater variety of work, and the one that, judged by its construction, will continue to do accurate work for the greater length of time.

Hexagon Tool Company

307 White Building, Buffalo, N. Y.

321 Pearl Street, New York City



You Need Us as Much on "Stock Size" and "Regular" Envelopes as You Do on "Specials"

HASN'T IT DAWNED ON YOU that the exclusive features of Western States service are not limited to odd and special sizes, but are even more important to you on the "regular" size goods that you have always bought from the jobbing houses? Think of bond envelopes that *never* come apart; think of the importance of getting exactly the shade, weight and brand of paper stock that will suit your needs. Think of the value and economy of printing in the sheet, to be made up later. We save you stock, we save you presswork, and by our service and prompt deliveries we put you beyond the reach of competition. It's time you knew us.

Western States Envelope Co.

Independent Manufacturers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

311-313 East Water Street
Milwaukee

Now on Sale

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers

"LETTERS and Letter Construction" presents the subject in a new manner—gives you the information you want in the way you want it. It is not merely a book of alphabets—it is a book of ideas. It is written by the chief instructor of the I. T. U. Course of Instruction in Printing, and is based on actual experience instead of theory.

¶ *Some of the features:* "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples—excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

¶ It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

PRICE, $2.00

The Inland Printer Company, *Chicago*

632 Sherman Street

1913 **A NEW LINE *of*** 1913

Blotters, Folders, Announcements and Other Cards

¶ This new and beautiful line is produced on the new Orsoni Water-Color Machines, giving all the effects of hand coloring and air-brush work.

¶ Write for our exclusive proposition to up-to-date printers.

THE NATIONAL COLORTYPE CO., *1101 W. Monroe St., Chicago, Ill.*

GOLD INK

NO DUSTING NO SIZING
ONE IMPRESSION

A PERFECT WORKING INK. CAN BE RELIED UPON TO DO THE WORK REQUIRED OF IT.

Rich Gold—Pale Gold—Aluminum and Copper Inks

We guarantee these inks to do better work than any other bronze ink on the market.
They will work free and never pile upon the plate.
This is the best grade of Gold and Aluminum Printing Ink that has ever been offered, and at a lower price.

WE EARNESTLY SOLICIT A TRIAL ORDER

$2.00 Per Pound—Reducer With Each Pound *Shipments Promptly Made*

Lustre Gold Ink & Bronze Manufacturing Company New Rochelle, N. Y.

It Satisfies

Printers will be glad to know that there is a *non-curling* gummed paper to be had with perfect printing surface, at the right price—and best of all, can be handled as quickly and easily as any other printing paper.



Besides supplying your customer with a strictly high-class paper you protect your cost of production. Our gummed paper is made for all climates and building temperatures. Can be handled in wet as well as dry weather. Made in various colors and weights.

A sample-book showing the complete line mailed on request.

Ideal Coated Paper Co.
BROOKFIELD, MASS.
New York: 150 Nassau St. Chicago: 452 Monadnock Bldg.



Expert Advice on the Electric Drive of Printing-Plants

THE Westinghouse Company supplies complete electrical equipment for printing-plants and will aid in investigating the economies to be obtained from its use in any plant.

Full information on request.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

AN OFFICE NECESSITY—A HOME ACCESSORY

The big, unwieldy atlas is difficult to handle and is ordinarily kept in an out-of-the-way place. To "look it up" is usually a time and money consumer. As a consequence Mr. Proofreader or Mr. Compositor does not verify the doubtful name or statement and a blunder is printed.

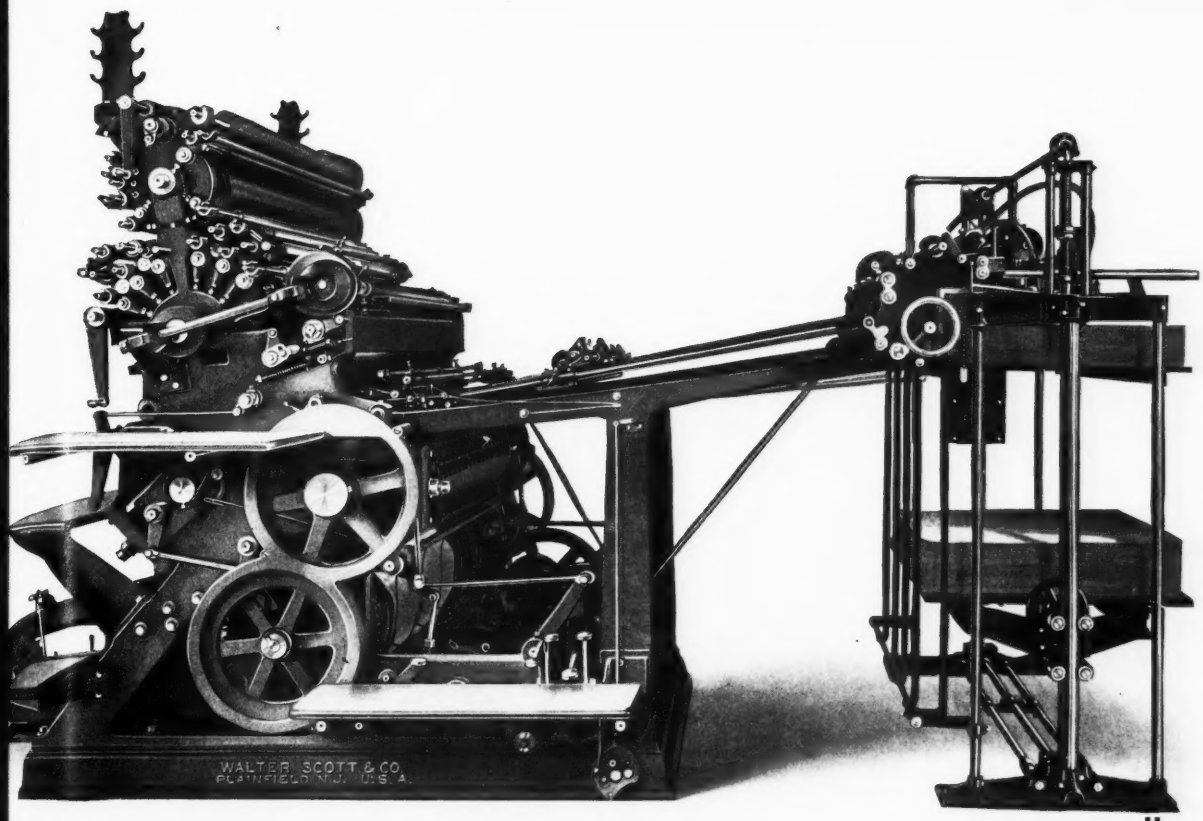
Poates' Complete Atlas of the World

is a handy book for desk or table. It contains 193 pages of maps in five and six colors, giving the United States and Canada with their states, territories, provinces and other political divisions, as well as every other country in the world.

The tables of population are based on the 1910 census.
This volume of much information in little space is attractive in appearance.

Cloth, $1.50; Leather, $2.00

THE INLAND PRINTER COMPANY 632 South Sherman Street, Chicago, Ill.



Lithographers and Printers, Wake Up

to the possibilities of the Offset Press. It is doing the finest kind of half-tone commercial and color work, and has proven a money-maker where introduced.

Product and Profit

go hand in hand. The Scott Six-Roller Offset Press executes the finest color and commercial work at a higher rate of speed than was ever thought possible, and four of our presses are running in one establishment, printing 40 x 60 sheets on colorwork at a speed of 2,800 per hour.

All Over the Country

they are installing Scott Offset Presses, and you should investigate this method of printing, and see if it is not the ideal machine for fine work. Be a leader, and the only way to become one is to install

SCOTT ROTARY OFFSET PRESSES

WALTER SCOTT & CO.

NEW YORK
1 Madison Avenue

DAVID J. SCOTT, General Manager

CHICAGO
Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

The Big Natio

of Printing, Lithographing, Bookbinding Machinery, Offic

NEW GRAND CENTRAL PALACE

Will reflect the progress that has been made throughout these affiliated industries in the last twenty years.

This exposition has been officially endorsed by the
PRINTERS' LEAGUE OF AMERICA,
NEW YORK MASTER PRINTERS' ASSOCIATION,
BEN FRANKLIN CLUBS OF AMERICA,
ELECTROTYPERS' BOARD OF TRADE OF NEW YORK,
and they are all cooperating to help make this show the greatest of its kind that has ever been held in the world.

The exposition is held coincident with the conventions of the American Newspaper Publishers' Association, Associated Press and Printers' League of America, and all their members are being supplied with tickets of admission that will admit them any time during the show.

The various importers and exporters, consuls and foreign chambers of commerce are also cooperating with us and distributing our literature throughout the world, so as to interest the foreign dealers to attend, and the fact is being impressed on these people that this particular event presents to them the greatest opportunity they have ever had to view under one roof all the up-to-date machinery, processes, systems and methods *necessary* to people in the above lines of business.

The Bureau of Foreign and Domestic Commerce of the Department of Commerce and Labor, at Washington, is printing our articles and invitations in its Daily Consular Reports.

The Mergenthaler Linotype Company is sending out, in conjunction with its January *Bulletin,* 50,000 tickets to printers throughout the United States and Canada, and an article in the *Bulletin* will advise all printers and publishers to arrange their trips to New York so as to be here in April, during the show.

The Lanston Monotype Machine Company has arranged to send out 60,000 tickets to the trade, the Dexter Folder Company 30,000, and other exhibitors (see list on page opposite) many more thousands, covering its mailing lists.

One hundred and fifty thousand tickets will be judiciously distributed by us through the different business houses, so that the buying public can view the great progress that has been made in the above industries during the last decade.

Manufacturers and Supply Men

To those of you who haven't arranged for your spaces, the question is: What are you going to do about this? Are you going to be represented in this great international gathering, or are you going to be "penny-wise" and "pound-foolish" and let the cost of

See opposite page

nal Exposition

Equipment, Advertising, Publishing and All Allied Lines

NEW YORK CITY—APRIL 19 TO 26, 1913

space stand between you and a large volume of new business? *Are you going to exercise foresight or hindsight?*

The spaces on the main floor of the Palace are selling rapidly and will soon all be gone. We have arranged for the *second floor*, but if you act *now* you can secure a choice location on the first one.

If you get in touch with me right away I will be glad to give you many more sound reasons why you should be represented here. Apply to

HARRY A. COCHRANE, President
200 Fifth Avenue, New York City
Telephone, Gramercy 724

LIST OF EXHIBITORS

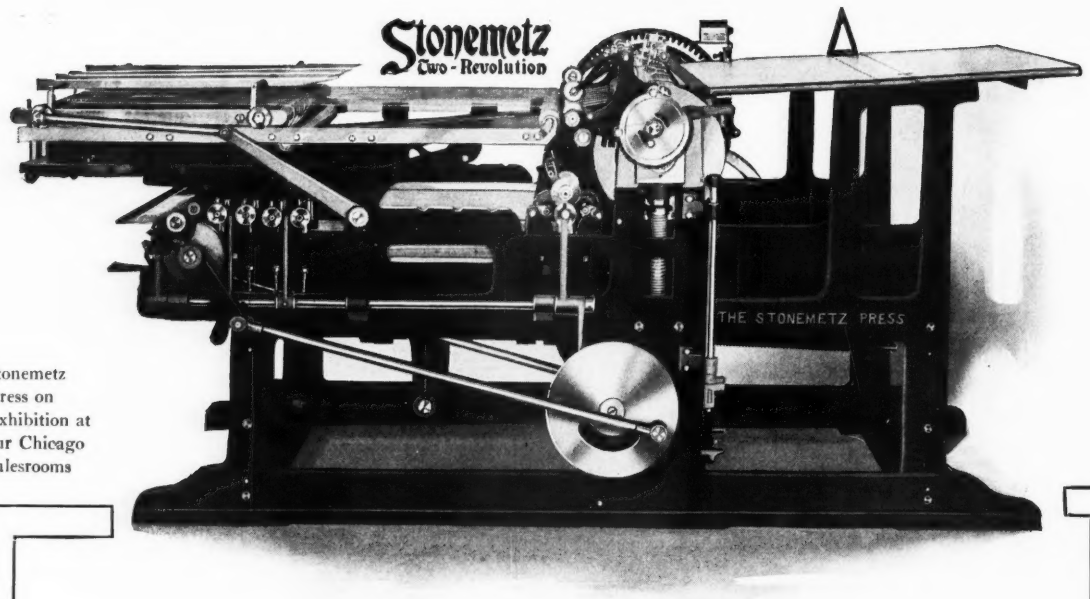
Humana Machine Co.
Dexter Folder Co.
Oswego Machine Co.
American Printer.
Daily Newspaper Club.
Rapid Addressing Machine Co.
The Seymour Co.
Ticonderoga Pulp & Paper Co.
Inland Printer.
F. Wesel Mfg. Co.
The Typo Mercantile Agency.
J. E. Linde Paper Co.
Loring Coes & Co., Inc.
Lanston Monotype Machine Co.
Globe & Associated Newspapers.
DeBoise Bresnan Co.
The Publishers' Guide.
The Fourth Estate.
Editor and Publisher.
Auto Falcon & Waite Die Press Co.
Advertising and Selling.
The Master Printer.
Printing Trade News.
Schilling Press.
I. T. U. Commission School.
The Business Bourse.
The Printing Art.
New York Master Printers' Association.
Mergenthaler Linotype Co.
Hexagon Tool Co.
H. Hinze.
Matthias Plum.
Duryea Mfg. Co.
Toronto Type Founders Co.
C. H. Dexter & Sons.
Newspaperdom Pub. Co.
Sprague Electric Works of G. E. Co.
Mann Litho Press.
Printers' League of America.
Wetter Numbering Machine Co.
Pacific Printer and Publisher.
National Printer-Journalist.
Walden's Stationer and Printer.
Miehle Printing Press & Mfg. Co.
Logemann Bros. Company.
Hammermill Paper Co.
Oswald Press.
Ault & Wiborg.
N. Y. Revolving Portable Elevator Co.
James Reilly's Sons Co.
A. G. Burton's Son.
Phoenix Mch. Co.
E. W. Blatchford Co.
Duplex Printing Press Co.

List of Those for Whom Space Is Reserved

F. P. Rosback Co.
International Typesetting Machine Co.
Bates Machine Co.
Quadri Color Co.
F. A. Ringler & Co.
Victoria Platen Press Co.
Autopress Co.
Preston Co.
Frank Nossel.
Wiebusch Calendar Importing Co.
American Steel Chase Co.
Sinclair & Valentine.
Wood, Nathan & Co.
American Art Works.
Pittsburgh White Metal Co.
Potter Printing Press Co.
Bastian Bros.
Walter Scott & Co.
Hamilton Mfg. Co.
Zeese-Wilkinson Co.
Scientific Engraving Co.
Latham Machinery Co.
National Binding Machine Co.
Jos. Parker & Son Co.
Brown Folding Machine Co.
George H. Morrill Co.
Kavmor Auto Press Co.
M. Gally.
E. C. Fuller Co.
Eastern Brass & Wood Type Co.
Ludlow Typograph Co.
Rapid Electrotype Co.
Printing Machinery Co.
Hall Printing Press Co.
Philip Ruxton.

NOTE: By the time this advertisement appears numerous other big firms will have signed contracts; therefore this list is not complete—additions are being made to it daily.

See page opposite



Stonemetz Press on Exhibition at our Chicago Salesrooms

Spells Stonemetz Success

STRENGTH of impression—the natural result of proper design and construction—weight placed where needed.

EASY, quiet running at all speeds—made possible by a simple, efficient bed movement.

REGISTER absolutely perfect—guaranteed. Only two bearings between bed and cylinder.

VALUABLE improvements in feed guide mechanism—an important essential to perfect register.

INK DISTRIBUTION—equal to that of any two-roller press—reliable rack and cam and table.

CARRIER (printed-side-up) or fly (printed-side-down) delivery, option of purchaser. Either style reliable and unfailing.

EVERY user satisfied—more than satisfied. Let us mail you descriptive booklet, samples of the work, etc.

The Challenge Machinery Co.

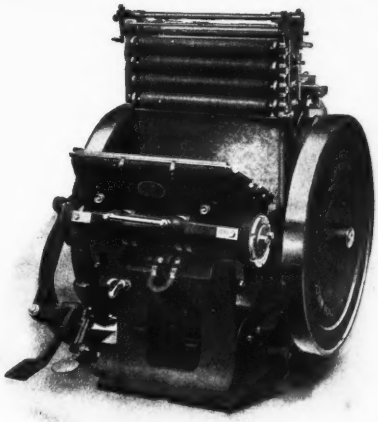
Chicago Salesroom, 124 So. Fifth Avenue

Grand Haven, Mich.

Presses for 1913

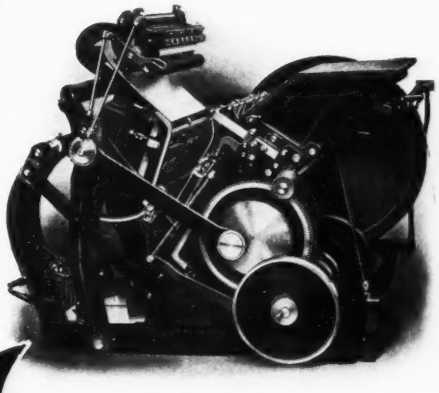
The Finest Platen Presses ever Built:
JOHN HADDON & CO., LONDON, E.C.

CAXTON PLATEN



The Art Caxton Platen is built in three sizes and nine different styles, and has many exclusive features. Has been truly termed "Two Machines in One." Get the Catalogue and satisfy yourself

SAFETY PLATEN



The Haddon Safety Platen is built in one size 18″×12″ It is the "Greyhound of the Press Room" and more continuously productive at 2,500 to 3,000 impressions per hour than any other: and better work. Catalogue tells all about it

AGENTS CAN SHOW THEM WORKING.

Try
H. HINZE, Tribune Building, NEW YORK

Anglo-Canadian Type and Printing Machinery Co., LTD.
124, YORK STREET, TORONTO.

"The Fashionplate of Printerdom"

The Printing Art

Established 1903

IF you are not already acquainted with this publication you should by all means send for a copy. THE PRINTING ART covers the constructive phases of printing in a more thorough manner than any other publication in the field. Its exhibits are from the best printers in the country and are suggestive for typography, design, and color scheme. The articles are by men of known reputation—those who write authoritatively on the topics discussed. The magazine is a work of art from start to finish, and all of its features—whether advertising, text, or exhibits—will at once appeal to those looking for the best.

If you will mention this advertisement and send 10 cents we will mail you a specimen copy. This is a special offer and should be taken advantage of at once. The regular subscription price is $3 per year, or 30 cents per copy, but we make this offer that you may become acquainted with the magazine.

THE PRINTING ART

CAMBRIDGE, MASS.

Far in Advance of the Times

A prominent subscriber of this publication, a large dealer in New York City, in a letter dated July 25, uses the following language:

"I have heard it said on several occasions that INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL—was undoubtedly the best magazine, but that it was ahead of the times. That was some time ago. Now I believe that business men have reached the point where they appreciate a publication of that kind."

Prosperous dealers and subscribers demand "boiled down" reading matter, free from piffle, birthday announcements, etc. The text matter must be of interest, up to date, right to the point, else they will not read.

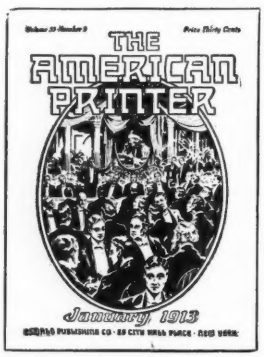
Send for sample copy if you do not know INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL — and be convinced of its high character.

Inland Stationer

Business Equipment Journal

632 Sherman Street, Chicago

The Wise Printer Subscribes for Several Trade Magazines



Have YOU subscribed for

The

American Printer

The January number (just out) is an average number, but the average is high. The American Printer is a magazine of the printing industry. Its more than twenty departments are made up of short, readable articles of a timely and interesting character. There is a general tone of uplift: better work, better prices, better conditions. Several hours with THE AMERICAN PRINTER each month will not only keep the reader up-to-date, but will make him better informed generally and a more valuable member of the printing business. Another contest, something "different," will be announced next month. Watch for it.

American Printer readers get matter prepared exclusively for them

Send thirty cents for sample copy of the January number now, or three dollars for a year's subscription

OSWALD PUBLISHING CO., 25 City Hall Pl., New York City

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

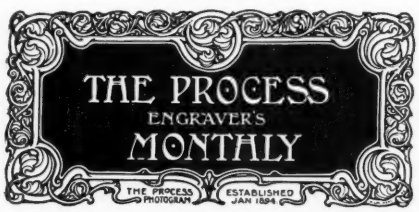
Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE • • • BERLIN, W. 57, GERMANY

Established January, 1894.



Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY

14 Farringdon Avenue **London, E. C.**

AMERICAN AGENTS:

SPON & CHAMBERLAIN 123 Liberty Street, New York



MASTER PRINTERS: We are waking up the Business Man of this country to a full realization of the letter-head's importance.

We are *making* business for *you*. Isn't it only fair to expect you to reciprocate? If we create a demand for OLD COUNCIL TREE BOND, doesn't it minimize your selling efforts and make your visit to the Business Man a welcome one?

As long as we are spending our money to advertise OLD COUNCIL TREE BOND, why don't you take advantage of it and reap the harvest?

It's *there*. All you have to do is to go and get it. By recommending, or even mentioning, OLD COUNCIL TREE BOND, you are telling the Business Man that which it pleases him to hear. That saves your time and effort. And that's precisely what you are after.

Why should you waste your time boosting a paper that doesn't boost *you*?

We are boosting you all over the country. We are advocating the use of fine printed matter. The *first* benefit comes to you. Haven't we a right to ask you to meet us half way? When a paper minimizes your selling effort and paves the way for you—perhaps saves you the expense of a salesman—isn't that the paper for you? Give us a helping hand and we'll give you another.

LIST OF AGENTS CARRYING OLD COUNCIL TREE BOND

BALTIMORE, B. F. Bond Paper Co.
BUFFALO, The Alling & Cory Company.
BRANTFORD, CANADA, Barber-Ellis, Ltd.
CINCINNATI, Chatfield & Woods Co.
CLEVELAND, Union Paper & Twine Co.
CHICAGO, Chicago Paper Co.
DETROIT, Chope-Stevens Paper Co.
DALLAS, TEXAS, West-Cullum Paper Co.
HARRISBURG, Johnston Paper Co.
HAVANA, CUBA, National Paper & Type Co.
INDIANAPOLIS, Indiana Paper Co.
KANSAS CITY, Graham Paper Co.
ITHACA, N. Y., T. G. Miller & Sons Paper Co.
LOS ANGELES, Blake, Moffitt & Towne.
LANSING, MICH., Dudley Paper Co.
MEXICO CITY, MEX., National Paper & Type Co.
MINNEAPOLIS, Minneapolis Paper Co.
MILWAUKEE, Standard Paper Co.
MILWAUKEE, E. A. Bouer Co.
NASHVILLE, Graham Paper Co.
NEW ORLEANS, LA., Graham Paper Co.
NEW YORK CITY, J. E. Linde Paper Co.
NEW YORK CITY, George W. Millar & Co.
NEW YORK CITY (HARLEM), J. E. Linde Paper Co.
NEWARK, N. J., J. E. Linde Paper Co.
NORFOLK, VA., Old Dominion Paper Co.
OMAHA, Carpenter Paper Co.
PORTLAND, ORE., Blake, McFall Co.
PHILADELPHIA, Irwin N. Megargee & Co., Inc.
PITTSBURGH, Chatfield & Woods Co.
ROCHESTER, The Alling & Cory Co.
SEATTLE, American Paper Co.
SPRINGFIELD, MO., Springfield Paper Supply Co.
SPOKANE, Spokane Paper & Stat. Co.
ST. LOUIS, Graham Paper Co.
ST. PAUL, Wright, Barrett & Stilwell Co.
TACOMA, Tacoma Paper & Stat. Co.
TOLEDO, Blade Printing & Paper Co.
TORONTO, CANADA, Barber-Ellis, Ltd.
WASHINGTON, D. C., B. F. Bond Paper Co.
WINNIPEG, CANADA, Barber-Ellis, Ltd.

OLD COUNCIL TREE

NEENAH PAPER COMPANY

MANUFACTURERS OF LOFT-DRIED WRITING PAPERS.

NEENAH. WIS.

"I am more than satisfied"

A 25-year-old student—one who has worked in Europe, and a winner of job-composition contests here and abroad—found

THE·I·T·U·COURSE

of immense advantage. Accompanying his last letter he wrote:

"Blessed is the fellow who takes up the I. T. U. Course of Instruction in Printing. I am just finishing the last lesson in the Course myself now, and want to let you know that I have got more than my money's worth out of the Course. I recommend every printer 15 to 75 years 'young' to take up the I. T. U. Course, and then he will sure know that he will become a better workman. Please accept my best thanks for the good and valuable criticism you always accorded me. I am more than satisfied."

The Course is given by correspondence and the principles underlying display composition are thoroughly taught, the students subsequently applying that knowledge to all forms of display typography under the direction of trained compositor-teachers.

It is sold for less than cost, being endowed by the International Typographical Union, which gives a rebate or prize of $5 to each student who finishes the Course with ordinary diligence.

FOR FULL INFORMATION DROP A POSTAL TO

THE I. T. U. COMMISSION

632 SOUTH SHERMAN STREET CHICAGO, ILL.

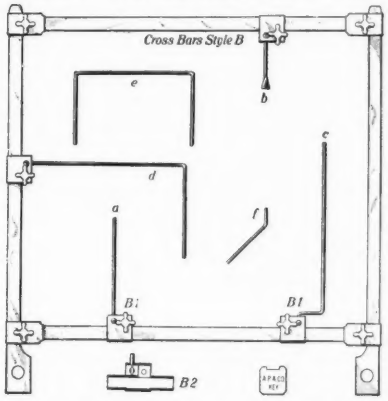
Hake's Universal Perfection Gripper for Platen Presses

(PATENTED)

"The Gripper of Unlimited Possibilities"

A perfect apparatus for firmly holding sheets under any difficulty. Quickly adjusted. Any length or shape of gripper rod easily inserted. **A Permanent Fixture to the Press.**

No Blurring. Perfect Presswork a Certainty



The Grippers consist of ½-inch steel rods, held by small slidable blocks on double-beveled "arms" and cross-bars, quickly adjusted and securely fastened by winged screws and clamps. It is built like a machine—best steel construction. Durable and reliable. Nickel-plated. Made for all sizes and makes of platens.

American Printers Appliance Co., *Manufacturers*
Milwaukee, Wis.
Chicago Agency: Champlin Mfg. & Sales Company, 343 Dearborn Street

PAPER, INK AND MACHINERY For the Printing and Allied Arts (*Export*)

Sole Export Agents of American Writing Paper Co., West Virginia Pulp & Paper Co., George W. Wheelwright Paper Co., George LaMonte & Son Co., Economy Engineering Co., C. R. Carver Co., B. F. Perkins & Son, and many others.

Our own Branch Houses in

Sydney	Melbourne	Brisbane
Wellington	Bombay	Cape Town
Buenos Aires	Mexico	Havana

Agents in Valparaiso, Santiago, Concepcion, Valdivia, Antofagasta, Iquique, Lima, Bogota, Guatemala, Panama, San Juan, Rio de Janeiro, Stockholm, Manila, Athens, Calcutta, Madras, Singapore, Barbados, Kristiania, Talcahuano, Taltal, etc.

PARSONS TRADING CO.
NEW YORK, 17 BATTERY PLACE
LONDON, 171 QUEEN VICTORIA ST.

PERFECT COLOR-PLATES

We have created a standard in color-plates second to none,

¶ because every set of plates is specially made for the purpose intended, with due regard for the paper to be used and other conditions to be met;

¶ because every man in our employ is an expert in color reproduction;

¶ because we are specialists, making none but color-plates, anything from two colors up;

¶ because we have successfully demonstrated again and again that our process reproduces anything perfectly;

¶ because we have the equipment and the administrative ability to deliver perfect color-plates on short notice when demanded;

¶ because printers and users generally have found our plates the finest printing surfaces, productive of the greatest number of impressions, in perfect register and true to proof;

¶ because our service extends all over the country and is thoroughly dependable.

Correspondence invited.

ZEESE-WILKINSON COMPANY

Specialists in Color-Plate Engraving and Printing

TELEPHONE: 5200 MADISON SQUARE

213-217 EAST TWENTY-FOURTH STREET NEW YORK CITY

TIME WAS

when hand-cut overlays answered the purpose.

TIME IS

in which modern print-shops use THE MECHANICAL CHALK RELIEF OVERLAY.

ASK WHY of

WATZELHAN & SPEYER

183 William Street, New York

Brilliante Enameled Book

Carried in all sizes and weights

Ream lots 6½c per lb. Case lots 6¼c per lb.

Lighter weights in proportion

Extra Coating—high white color

Parker, Thomas & Tucker Paper Co.

"Profit-Producing Printing Papers"

514-522 Sherman Street Chicago, Ill.

If you wish your books to have a distinctive appearance, something different from other books, bind them with

Roser's Pigskin Leather

This binding will save you money, it will satisfy you, and it will satisfy your customers.

Start the New Year right by using this leather, and write us now for full particulars.

HERMANN ROSER & SON

Established 1854 Glastonbury, Conn.

The National Lithographer

The Only Lithographic Trade Paper Published in America

Issued on the 15th of each month

Subscription, $2.00 per year; Foreign $2.50

Sample Copies 20 Cents

THE NATIONAL LITHOGRAPHER

150 NASSAU STREET, NEW YORK

Practical Text-book of Lithography

A Modern Treatise on the

Art of Printing from Stone

By WARREN C. BROWNE

Price Postpaid $2.50

THE NATIONAL LITHOGRAPHER

150 Nassau Street, New York

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, **$1.50** each part.

AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, **$3.50** each series.

TREASURE OF GRAPHIC ARTS—24 folio plates in color, **$4.50.**

TREASURE OF LABELS—*the newest of labels*—15 plates in color, **$3.00.**

"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, **$3.00.**

AND THE

FREIE KÜNSTE

—SEMI-MONTHLY PUBLICATION—

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

PUBLISHED BY

JOSEF HEIM - - - - - - Vienna VI./1 Austria

IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON

(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

METALOGRAPHY

HOW TO PRINT FROM METALS

By Chas. Harrap

Treats of the nature and properties of zinc and aluminum and their treatment as printing surfaces. Thoroughly practical and invaluable alike to the expert and to those taking up metal-plate printing for the first time. Full particulars of rotary litho and offset litho methods and machines; details of special processes, plates and solutions. The price is 3/- or $2.00, post free.

To be obtained from

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago

TABLE OF CONTENTS—JANUARY, 1913.

PAGE

Advertising: Another Phase of the Question 524
Advertising for the Printer..... 525
Apprentice's Opportunities, The..... 521
Australia, Cost System in..... 534

APPRENTICE PRINTERS' TECHNICAL CLUB:
Apprentices' Club, Formation of an..... 544
Apprentice's Work, An..... 544
Denver Monthly Contest, The..... 548
Figures, A Few..... 543
New Year, The..... 543

Apprentices Need Supplemental Instruction, Why 576
Ben Franklin Club, Good Work of the..... 530
"B. L. T." Pickups..... 597

BOOK REVIEW:
Journalism, For Students in..... 598
Writing-book Printed in Colors..... 598

China, Newspapers for Waistcoats in..... 565
Composition of Hieroglyphic Types, The (illustrated) 577
Congress and the Postal Rates..... 529

CONTRIBUTED ARTICLES:
Advertising: Another Phase of the Question 524
Advertising for the Printer..... 525
Government Printing-office, Editing in the (illustrated) 559
Hieroglyphic Types, The Composition of (illustrated) 577
New Year's Interview, A (illustrated).. 514
Observations on Costs by a Country Printer, Some 539
Offset Printing 538
Oldest Job-printing Office in New York, The 519
Patents, The Law in Regard to Infringement 519
Printers' Beatitudes 527
Printer-Scientist-Farmer Candidate for the Portfolio of Agriculture..... 537
Printing in Montenegro in the Fifteenth Century 522
Proofreading, The Range and Limits of. 559
Why All Cuts Are Not Trimmed to Even Picas and Flush to Edges of Base 521

CORRESPONDENCE:
Australia, Cost System in..... 534
Efficiency, Foes to..... 533
Printer as a Churchman, The..... 533
Private Printing Plants..... 534

Cost and Accounting Systems for Small Offices 548

COST AND METHOD:
Calculation, The Basis of..... 568
Good Idea, A..... 568
Open Shop, The..... 567
That Pile of Cuttings..... 567
Time-clock, The Intelligent Use of the.. 566
Why an Average Cost Proves Correct... 566
Who Pays for It?..... 568

Country Printer, Some Observations on Costs by a..... 539
Editing in the Government Printing-office (illustrated) 559

EDITORIAL:
Apprentice's Opportunities, The..... 531
Ben Franklin Club, Good Work of the.. 530
Congress and the Postal Rates..... 529
Journalism, Teaching 531
Keeping in Personal Touch with Employees 529
New Religion, The..... 530
Notes 529

Efficiency, Foes to..... 533

ELECTROTYPING AND STEREOTYPING:
Curved Plates, Stretching of..... 575
Electrotyping Method, for Special..... 575
Female Shells, Battery for Making..... 575
Shrinkage in Electros Affect Register... 575
Stereotype Metal, Blowholes in..... 575

Employees, Keeping in Personal Touch with 529
Exhibition of the Liberal Arts of Sweden Organized by a Printer, An..... 590
"Fillers" and Profits, As to..... 598
Find, A $100,000..... 598
Foreign Graphic Circles, Incidents in..... 534
Free Reading Notice, The..... 588
Government Printing-office, Editing in the (illustrated) 559
Hieroglyphic Types, The Composition of (illustrated) 577

ILLUSTRATIONS:
Advertisement, Illustration from a German 532

PAGE

Apprentice and the I. T. U. Course, The New 536
Critic, The 569
Daughter of R. Lee Sharpe..... 540
Decorative Design, Two-color..... 528
"Eyes Right" 560
Kingdom of the Air, The..... 570
Shepard, L. C., Testimonial Presented to "The Call of the Wild"..... 595

Incidents in Foreign Graphic Circles..... 534

JOB COMPOSITION:
Nidermaier, Henry 545

Journalism, Teaching 531
Law in Regard to Infringement of Patents, The 518

MACHINE COMPOSITION:
Composing Machinery, Recent Patents on 556
Distributor Box 555
Gas Burners 554
Gas Governors, Natural..... 554
Justification of Long Lines..... 555
Locking-studs, Worn 556
Matrix Ears Bruised..... 554
Mouthpiece, How to Replace a..... 555
Slugs, Bad 554
Slugs Stick in Mold..... 554

MEETINGS:
Bronx Master Printers Hold "Beefsteak" Party 572
Card Manufacturers Make Merry (illustrated) 571
Journalism, Third Conference of Teachers of 571
New York Printers' League, Annual Meeting of (illustrated)..... 571

Montenegro in the Fifteenth Century, Printing in 522
Moore, Willis L..... 537
Newspapers for Waistcoats in China..... 565
New Religion, The..... 530

NEWSPAPER WORK:
Ad. Criticisms Deferred..... 561
Ad.-setting Contest No. 34, Result of... 562
Australasia, Christmas Numbers from.. 561
Daily Newspaper Men in the Religious Field 561
Industrial Edition, An Interesting..... 561
London's New Labor Daily Appears..... 561
Newspaper Criticisms 565
Thanksgiving Edition, «Big..... 561

New Year's Interview, A (illustrated).... 513

OBITUARY:
Meese, Capt. J. W..... 588
Reid, Whitelaw 588
Schropp, Harry James..... 588
Sweeney, William H..... 588

Offset Printing 538
Oldest Job-printing Office in New York, The 519
Patents, The Law in Regard to Infringement of 518
Postage Stamps, New..... 587

PRESSROOM:
Newspaper Heading Blurs..... 573
Register, Irregularity in..... 573
Sheets Pull Out from the Grippers..... 573
Vermilion, The Permanence of..... 573
Vignette and Half-tone Presswork..... 574

Printer, Advertising for the..... 525
Printer as a Churchman, The..... 533
Printer-Scientist-Farmer Candidate for the Portfolio of Agriculture..... 537
Printers' Beatitudes 527
Printing in Montenegro in the Fifteenth Century 522
Printing Trades Organizations Indorse Exposition 582
Private Printing Plants..... 534

PROCESS ENGRAVING:
Copper Plates, Offset Transfers from.... 541
Developer Strength Affects Plate Speed. 541
Iodizing the Silver Bath, and Why..... 541
Nickel-plated and Steel Goods to Photograph 542
"Ours an Age of Color-printing"..... 541
Sears' High-light Process Again..... 541
Silver Bath to Renovate..... 542
Stagmatype, a New Grain Process..... 542
Stains, To Remove from the Hands..... 542

Proofreading, The Range and Limits of... 559

PROOFROOM:
Editorial Proofreading 557
Simplified Spelling — A Last Word..... 557

QUESTION BOX:
Baltimore Press 584
Button for Bible Class..... 583

PAGE

Calendar Pads, Miniature..... 583
Celluloid Card-cases 584
Circular-cutting Dies 584
Colors, Matching 585
Dusting Cards to Give Relief Effect.... 584
Electrical Device for Melting Metal for Linotype 585
Embossing Names Underneath Envelope Flap 583
Embossing on Hand Screw Presses..... 583
Felt Pennants 584
Fountain Dividers 584
Glass, Printing on..... 586
Haddon Safety Platen Press..... 583
Journal for Stampmakers..... 583
Labels for Cans, Trouble in Cutting.... 584
Lady's Calling-card, Correct Style for... 584
Linotype Keyboard for Typewriter..... 583
Lithographing on Satin-finished Cloth... 585
Monarch Numbering Machine, Want Repairs for 583
Muslin Signs 584
Newspaper Supplements, Colored..... 583
Numbers Printed on Metal..... 585
Nurserymen and Seedsmen, Stock Engravings for 583
Printers' Roller-making Machinery..... 583
Private Printing Plant, Record of a..... 585
Publications for Country Publishers..... 583
Rubber Stamps, How They Are Made... 585
Russian, Wants Catalogue Set in..... 583
Street-car Cards 583
Tag Manufacturers 584
Water-marks on Wrapping-paper, Imitation of 584

Some Observations on Costs by a Country Printer 539

SPECIMEN REVIEW 549

THE MAN AND THE FIELD..... 586

TRADE NOTES:
Alling & Cory Co. Opens New Building. 589
Another Richmond in the Field..... 592
As Popular as Ever..... 589
Author's Omission, An..... 594
Butler, J. W., Will Filed..... 589
Capital Uselessly Invested..... 594
Chicago Old-time Pressmen Dine..... 590
Chicago Publishing House, New..... 590
Cincinnati Printers, A New Home for... 589
Coated and Gummed Paper on Offset Press 592
Donnelly Would Decrease Waste in G. P. O. 592
Electric Linotype Pot Acquired by Westinghouse Company (illustrated).... 589
Exhibition of the Liberal Arts of Sweden Organized by Printer, An (illustrated) 590
Hake's Gripper, Secures Right to Sell in Chicago 596
Hamilton's All-steel Patent Cutting Stick (illustrated) 596
Missouri School to Graduate Twenty Journalists 589
Monotype School in St. Louis..... 594
Multicolor Form-letter Attachment..... 589
Neverslip Quoin, The (illustrated)..... 592
Paper-making Shown in Moving Pictures, Process of..... 592
Pays Respect to Memory of Late President 596
Possibilities of Modern Printing Inks... 590
Printing Trades Journal, A New..... 592
Public Printing, Bidding for..... 594
Rebuilt Machines for Sale, Many..... 592
Royal Electrotype Company Insures Employees 590
Smith & Winchester Manufacturing Company's Catalogue of Paper Cutters.. 590
Socialist Newspaper Called Organ of Foreign Institution 590
State Printer Warns Incompetents..... 596
Steel-engraved Blanks 592
Stein, Louis, Presented with Loving-cup (illustrated) 594
Stereotypers Ousted, Contract-breaking.. 595
Stetter, William, Appointed Sales Manager for the Robert R. Burrage Glue Specialties 592
Suit of New Era Press Against Casimir von Philp Company Settled Out of Court 595
Trucks for Printers' Use..... 590
Vail-Ballou Company to Consolidate Plants 589

Type Characters to a Pica Em, Average Number of 569
Why All Cuts Are Not Trimmed to Even Picas and Flush to Edges of Base.... 521

BOOKS AND UTILITIES

BOOKBINDING

Bookbinding — Paul N. Hasluck ..... $ .54
Bookbinding and the Care of Books — Douglas Cockerell 1.35
Bookbinding for Amateurs — W. J. E. Crane 1.10
Manual of the Art of Bookbinding — J. B. Nicholson 2.35
The Art of Bookbinding — J. W. Zaehnsdorf 1.60

COMPOSING-ROOM

Art and Practice of Typography $5.00
Concerning Type — A. S. Carnell ..... .50
Correct Composition — Theodore Low De Vinne 2.10
Design and Color in Printing — F. J. Trezise 1.00
Imposition, a Handbook for Printers — F. J. Trezise 1.00
Impressions of Modern Type Designs ..... .25
Modern Book Composition — Theodore Low De Vinne 2.10
Plain Printing Types — Theodore Low De Vinne 2.10
Printing — Charles Thomas Jacobi 2.60
Printing and Writing Materials — Adèle Millicent Smith 1.60
Specimen Books:
Bill-heads (third book) ..... .25
Envelope Corner-cards (third book) ..... .25
Letter-heads (fourth book) ..... .50
Professional Cards and Tickets (fourth book) ..... .25
Programs and Menus (second book) ..... .50
Covers and Title-pages (first book) ..... .75
Title-pages — Theodore Low De Vinne 2.10
The Practical Printer — H. G. Bishop 1.00
The Typography of Advertisements 2.00
Vest-pocket Manual of Printing ..... .50

DRAWING AND ILLUSTRATION

A Handbook of Ornament — Franz Sales Meyer $3.75
A Handbook of Plant Form 2.60
Alphabets — A Handbook of Lettering — Edward F. Strange 1.60
Alphabets Old and New — Lewis F. Day 2.10
Decorative Designs — Paul N. Hasluck ..... .54
Drawing for Reproduction — Charles G. Harper 2.35
Grammar of Lettering — Andrew W. Lyons 2.65
Human Figure — J. H. Vanderpoel 2.00
Lessons on Art — J. D. Harding 1.10
Lessons on Decorative Design — Frank G. Jackson 2.10
Lessons on Form — A. Blunck 3.15
Letters and Letter Construction — F. J. Trezise 2.00
Letters and Lettering — Frank Chouteau Brown 2.10
Line and Form — Walter Crane 2.35
The Principles of Design — E. A. Batchelder 3.00
Theory and Practice of Design — Frank G. Jackson 2.60

ELECTROTYPING AND STEREOTYPING

Electrotyping — C. S. Partridge $2.00
Partridge's Reference Handbook of Electrotyping and Stereotyping — C. S. Partridge 1.50
Stereotyping — C. S. Partridge 2.00

ESTIMATING AND ACCOUNTING

A Money-making System for the Employing Printer — Eden B. Stuart ..... $ 1.00
Building and Advertising a Printing Business — H. H. Stalker 1.00
Campsie's Pocket Estimate Book — John W. Campsie ..... .75
Challen's Labor-saving Records — Advertising, Subscription, Job Printers. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.
Cost Estimates for Employing Printers — David Ramaley ..... .50
Cost of Printing — F. W. Baltes 1.50
Cost of Production 3.00
Employing Printers' Price List for Printing and Binding. Leather 1.50
Fundamental Principles of Ascertaining Cost — J. Cliff Dando 10.00
Hints for Young Printers Under Eighty — W. A. Willard ..... .50
How to Make Money in the Printing Business — Paul Nathan 3.20
Nichol's Perfect Order and Record Book, by express at expense of purchaser 3.00
Order Book and Record of Cost — H. G. Bishop, by express at expense of purchaser 3.00
Printers' Account Book, 200 pages, by express at expense of purchaser, $3.50; 400 pages, by express at expense of purchaser 5.00
Printer's Insurance Protective Inventory System — Brown 10.00
Starting a Printing-office — R. C. Mallette 1.60

LITHOGRAPHY

Handbook of Lithography — David Cumming $2.10
Lithographic Specimens 3.50
Metalography 2.00
Metal-plate Printing 2.00
Practical Lithography — Alfred Seymour 2.60

MACHINE COMPOSITION

A Pocket Companion for Linotype Operators and Machinists — S. Sandison $1.00
Correct Keyboard Fingering — John S. Thompson ..... .50
Facsimile Linotype Keyboards ..... .25
History of Composing Machines — John S. Thompson; cloth, $2.00; leather 3.00
Thaler Linotype Keyboard, by express at expense of purchaser 5.00
The Mechanism of the Linotype — John S. Thompson 2.00

MISCELLANEOUS

Color: Its Application to Printing $2.00
Eight-hour-day Wage Scale — Arthur Duff 3.00
Inks, Their Composition and Manufacture — C. Ainsworth Mitchell and T. C. Hepworth 2.60
Manufacture of Ink — Sigmund Lehner 2.10
Manufacture of Paper — R. W. Sindall 2.10
Modern Printing Inks — Alfred Seymour 2.10
Oil Colors and Printing Inks — L. E. Andes 2.60
Practical Papermaking — George Clapperton 2.60
Printer's Handbook of Trade Recipes — Charles Thomas Jacobi 1.80
The Building of a Book — Frederick H. Hitchcock 2.20
The Graphic Arts and Crafts Year-book (foreign postage 80c extra). 5.00

NEWSPAPER WORK

Establishing a Newspaper — O. F. Byxbee ..... $ .50
Gaining a Circulation — Charles M. Krebs ..... .50
Perfection Advertising Records 3.50
Practical Journalism — Edwin L. Shuman 1.35

PRESSWORK

A Concise Manual of Platen Presswork — F. W. Thomas ..... $ .25
American Manual of Presswork 4.00
Color Printer — John F. Earhart.
Modern Presswork — Fred W. Gage 2.00
New Overlay Knife, with Extra Blade ..... .35
Extra Blades for same, each ..... .05
Overlay Knife ..... .25
Practical Guide to Embossing and Die Stamping 1.50
Stewart's Embossing Board, per dozen 1.00
Tympan Gauge Square ..... .25

PROCESS ENGRAVING

A Treatise on Photogravure — Herbert Denison $2.25
Line Photoengraving — Wm. Gamble 3.50
Metal-plate Printing 2.00
Metalography — Chas. Harrap 2.00
Penrose's Process Year-book 2.50
Photoengraving — H. Jenkins; revised and enlarged by N. S. Amstutz 3.00
Photoengraving — Carl Schraubstadter, Jr. 3.10
Photo-mechanical Processes — W. T. Wilkinson 2.10
Photo-trichromatic Printing — C. G. Zander 1.50
Prior's Automatic Photo Scale 2.00
Reducing Glasses ..... .35
The Half-tone Process — Verfasser; fifth edition 3.00
Three-color Photography — Arthur Freiherrn von Hubl 3.50

PROOFREADING

Bigelow's Handbook of Punctuation — Marshall T. Bigelow ..... $ .55
Culinary French ..... .35
Grammar Without a Master — William Cobbett 1.10
Pens and Types — Benjamin Drew 1.35
Proofreading and Punctuation — Adèle Millicent Smith 1.10
Punctuation — F. Horace Teall 1.10
The Art of Writing English — J. M. D. Meiklejohn, M.A 1.60
The Orthoepist — Alfred Ayres 1.35
The Verbalist — Alfred Ayres 1.35
Typographic Stylebook — W. B. McDermutt ..... .50
Webster Dictionary (Vest-pocket) ..... .50
Wilson's Treatise on Punctuation — John Wilson 1.10

Published or For Sale by

THE INLAND PRINTER COMPANY

624-632 Sherman St., CHICAGO **1729 Tribune Building, NEW YORK**

PAMPHLET GIVING CONTENTS OF EACH BOOK MAILED ON REQUEST

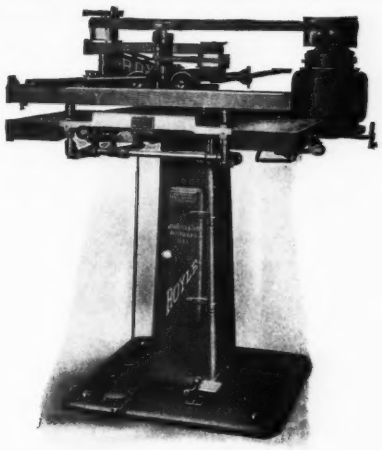
A Snap for Some Printer

We are doing away with our printing department, and will dispose of the following at bargain prices:

1 Scott Cylinder Press, 50 in. bed
1 Howard Paper Cutter
1 Sheridan Die Press and Dies
1 Set of Metal Blocks
1 Saddle Stitcher, Single
1 Saddle Stitcher, Double
60 Fonts of Type and all accessories—everything in A1 condition and used only a short time

"First come first served," so send in right away and get any further information you may want in regard to the above.

L. L. MAY & CO.,
St. Paul, Minnesota



CURVED ROUTING MACHINE
Driven by Form L Motor

AMONG OUR SUCCESSES

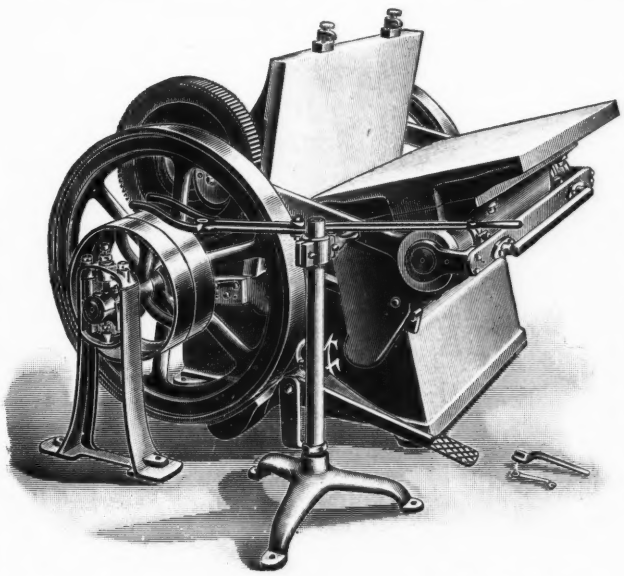
are those we have made in applying motor drive to printing machinery. Hundreds of printers will bear witness to this.

Write for our Bulletin 127-E

CROCKER-WHEELER CO.

Offices in All Principal Cities

The Gally Universal Cutting *and* Creasing Presses



Built in Five Sizes. **From 20 x 30 in. to 30 x 44 in.**

represent the most complete line offered to the printing industry.

This line of presses has been foremost many years. They are built to endure, having great strength and durability — essential qualities that insure *lasting* and *satisfactory* service.

The Gally Universal

should be carefully investigated by the prospective buyer who knows little about it. Better investigate by inquiring of your neighbor printer, or let us send you complete catalogue.

If you want a press that will do perfect cutting and creasing on heavy stock where enormous pressure is required, the "GALLY" we guarantee to fill the demand.

We manufacture many other presses, fully described in an interesting catalogue which will be promptly forwarded upon request.

The National Machine Co., Manufacturers, Hartford, Connecticut

Sole Canadian Agents — MILLER & RICHARD, Toronto and Winnipeg

"IF IT'S INK WE MAKE IT"

IN SOLICITING YOUR PATRONAGE

AULT PRINTING INK CO.



POINTS TO AN EXPERIENCE OF A QUARTER OF A CENTURY IN SUCCESSFUL MAKING AND SELLING

PRINTING INKS

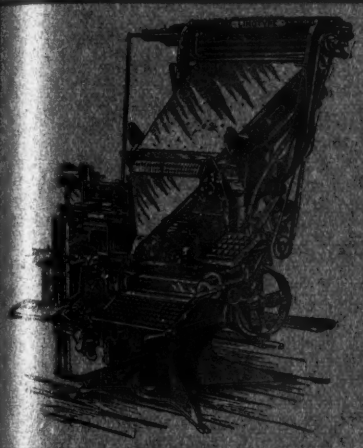
OF ALL GRADES AND FOR EVERY PROCESS

250-252 Plymouth Street, Brooklyn, N. Y.

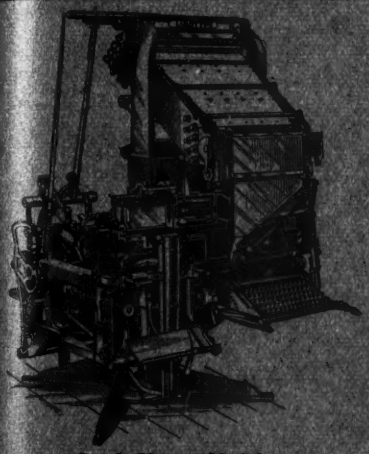
INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	500
American Electrotype Co.	502
Advance Type Foundry.	617
American Neverslip Quoin Co.	608
American Pressman	636
American Printer	632
American Printer's Appliance Co.	635
American Type Founders Co.	609-611
Asheroft Mfg. Co.	491
Ault & Wiborg Co.	487
Ault Printing Ink Co.	640
Automatic Press Feeder Co.	500
Autopress Co.	615
Babcock Printing Press Manufacturing Co.	483
Barnhart Bros. & Spindler	483
Beck, Charles, Co.	608
Beckett Paper Co.	Insert
Bingham's, Sam'l, Son Mfg. Co.	482
Blatchford, E. W., Co.	605
Bresnan, De Boise, Co.	508
Brown Folding Machine Co.	486
Burrage, Robt. R.	604
Burton's, A. G., Son	502
Butler, J. W., Paper Co.	481
Cabot, Godfrey L.	604
Calculagraph Co.	509
Carborundum Co.	506
Carver, C. R., Co.	610
Challenge Machinery Co.	630
Chambers Brothers Co.	501
Champlin Mfg. & Sales Co.	618
Chandler & Price Co.	619
Clark, Geo. P., Co.	606
Cleveland Folding Machine Co.	610
Cochrane, Harry A.	510-628-629
Coes, Loring, & Co.	511
Colonial Co.	604
Cowan Truck Co.	620
Crane, Z. & W. M.	622
Crocker-McElwain Co.	607
Crocker-Wheeler Co.	639
Denny, Hilborn & Rosenbach	504
Detmold, William	504
Dewey, F. E. & B. A.	503
Deutscher Buch- und Steindrucker	632
Dexter Folder Co.	499
Dinse, Page & Co.	503
Dorman, J. F. W., Co.	605
Durant, W. N., Co.	604
Eagle Printing Ink Co.	618
Fonderie Caslon	636
Franklin Co.	493
Freie Kunste	636
Freund, Wm., & Sons	503
Globe Engraving & Electrotype Co.	498
Golding Mfg. Co.	619
Haddon, John, & Co.	631
Hamilton Mfg. Co.	484
Hammermill Paper Co.	496
Hampshire Paper Co.	485
Hellmuth, Charles	506
Hexagon Tool Co.	624
Hickok, W. O., Mfg. Co.	507
Hoole Machine & Engraving Works.	620
Huber-Hodgman Printing Press Co.	492
Ideal Coated Paper Co.	626
Independent Type Foundry.	602
Inland Printer Technical School.	622
Inland Stationer	632
International Typesetting Machine Co.	623
I. T. U. Commission.	634
Juengst, Geo., & Sons.	508
Kast & Ehinger.	508
Kidder Press Co.	504
Kihn Bros.	497
Kimble Electric Co.	624
King, Albert B., & Co.	604
King Paper Co.	507
Krause Roller Adjuster Co.	604
Lanston Monotype Machine Co.	613
Latham Machinery Co.	609
Lowslug Machine Co.	618
Lustre Gold Ink & Bronze Co.	626
May, L. L., & Co.	639
Mayer, Robert, & Co.	507
Megill, E. L.	599
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	Cover
Miller Saw-Trimmer Co.	501
Mittag & Volger	605
Monitor Controller Co.	616
Muhsam, Max	507
National Colortype Co.	625
National Lithographer	636
National Machine Co.	639
Neenah Paper Co.	633
Ogden Rowotype Co.	621
Paper Dealer	602
Parsons Trading Co.	635
Parker, Thomas & Tucker Paper Co.	636
Peerless Electric Co.	614
Perkins, B. F., & Son	498
Printing Art	632
Process Engraver's Monthly	632
Queen City Printing Ink Co.	494
Regina Co.	509
Rising, B. D., Paper Co.	497
Rich & McLean	488
Riessner, T.	604
Robbins & Myers Co.	503
Roberts Numbering Machine Co.	506
Roser, Hermann, & Son	636
Rouse, H. B., & Co.	616
Royal Electrotype Co.	612
Scott, Walter, & Co.	627
Seybold Machine Co.	495
Shepard, Henry O., Co.	Insert, 604
Sheridan, T. W. & C. B., Co.	488
Sprague Electric Works	497
Star Tool Mfg. Co.	610
Sullivan Machinery Co.	605
Swink Printing Press Co.	505
Tarcolin	605
Tatum, Sam'l C., Co.	606
Tension Envelope Co.	500
Thompson Static Neutralizer	509
Thomson, John, Press Co.	489
Toledo Web Press Mfg. Co.	614
Triumph Electric Co.	498
Typesetting Machine Engineers' Journal.	618
Ullman, Sigmund, Co.	Cover
Unique Steel Block Co.	606
United Printing Machinery Co.	505
Uprightgrain Printing Base Co.	624
Vandercook, R. O.	604
Wanner, A. F., & Co.	620
Wanner Machinery Co.	604
Want Advertisements	599
Warren, S. D., & Co.	603
Watzelhan & Speyer	636
Wesel, F., Mfg. Co.	608
Western Paper Stock Co.	604
Western States Envelope Co.	625
Westinghouse Electric & Mfg. Co.	626
West Virginia Pulp & Paper Co.	512
Wetter Numbering Machine Co.	600
Whitaker Paper Co.	490
White, James, Paper Co.	507
Wiggins, John B., Co.	614
Wing, Chauncey	504
Wire Loop Mfg. Co.	604
Zeese-Wilkinson Co.	635

The Machine That Made Printing the Sixth Giant Industry



Quick-Change Model 8
Three-Magazine Linotype



Quick-Change Model 9
Four-Magazine Linotype

The greatest obstacle that printers had to overcome in the introduction of machine composition was the erroneous impression that Linotypes lacked versatility and flexibility. In the process of proof that broke down that prejudice

MULTIPLE MAGAZINE LINOTYPES

played an important part. More than 700 of these machines in active daily use answer all questions as to their adaptability and capability.

The Multiple Linotype Way Is the Modern Way

All two-letter Linotypes are covered by patents having a number of years to run. No Linotype having two-letter matrices, multiple magazines, or the other improvements which place the present machine far ahead of the earlier models can be used without the consent of this company.

Any person or persons counterfeiting or imitating our machinery, or using such goods, will be held strictly accountable in the courts.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 636-646 Sacramento St. NEW ORLEANS: 549 Baronne St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

RUSSIA, SWEDEN, NORWAY, HOLLAND, DENMARK: Mergenthaler Setzmaschinen-Fabrik G.m.b.H., Berlin, Germany

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
PORTO ALEGRE (Brazil)—Edwards, Cooper & Co.
HAVANA—Francisco Arredondo
SANTIAGO (Chile)—Enrique Davis
BOGOTA (Colombia): Dr. Manuel M. Escobar

MELBOURNE, SYDNEY, N. S. W., WELLINGTON, N. Z., MEXICO CITY, MEX., TOKIO—Teikio Kurosawa: Parsons Trading Co.

SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: Linotype and Machinery, Limited, London, England

The Miehle

SIZE IS IMPORTANT

The MIEHLE is built in a size which will meet your requirements. Note the wide range in four-roller, three-roller, two-roller and two-color Miehle Presses.

FOUR-ROLLER PRESSES

Press No.	Type Bed	Type Matter	Practical Speed Per Hour
0000000	51 x 74 in.	45½ x 70 in.	1600
000000	51 x 68 in.	45½ x 64 in.	1600
00000 Special	46 x 68 in.	41 x 64 in.	1700
00000	46 x 65 in.	41 x 61 in.	1700
0000	46 x 62 in.	41 x 58 in.	1700
00	43 x 56 in.	38 x 52 in.	1800
1	39 x 53 in.	34½ x 49 in.	1900
2	35 x 50 in.	30½ x 46 in.	2000
3	33 x 46 in.	28 x 42 in.	2100
4	29 x 41 in.	24 x 37 in.	2200

THREE-ROLLER PRESS

Press No.	Type Bed	Type Matter	Practical Speed Per Hour
4	29 x 42 in.	24 x 38 in.	2400

TWO-ROLLER PRESSES

Press No.	Type Bed	Type Matter	Practical Speed Per Hour
00	43 x 56 in.	38 x 52 in.	2000
3½	31 x 42 in.	26 x 38 in.	2400
4	29 x 40 in.	24 x 37 in.	2500
1-Pony	26 x 34 in.	21 x 30 in.	2700

TWO-COLOR PRESSES

Press No.	Type Bed	Form Locked in Bed Without Chase	Practical Speed Per Hour
00000	52 x 65 in.	46 x 64 in.	1500
000	45½ x 62 in.	40 x 61 in.	1600
0	42⅜ x 56 in.	36¾ x 55 in.	1700

Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Jeanit: Building
Boston, Massachusetts, 164 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

14TH AND ROBEY STREETS CHICAGO

Eight and one-half acres of floor space devoted exclusively to the manufacture of two-revolution presses

FOREIGN DISTRIBUTORS:

Toronto Type Foundry Co. Ltd., Toronto, Canada
S. A. des Presses Typogr. Miehle, 7 Rue Lalitte, Paris, France
Miehle Druck Presses G. m. b. H. 94 Markgrafenst., Berlin, Germany
Bern. Stolz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana